

MUSICAL AMERICA



John Alfred Piver

JAN.
13,
1948

"A DRAMATIC SOPRANO OF COMMANDING ATTRIBUTES"

Philadelphia Evening Bulletin, October 5, 1947

Gertrude **RIBLA**



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MUSICAL AMERICA

Restudied Ring Cycle Opens with Rheingold

First of New Sets by Lee
Simonson Viewed as the
Matinee Series Begins

THE Metropolitan Opera's restudied and freshly mounted Ring Cycle, with sets commissioned by the Opera Guild and designed by Lee Simonson, began with the production of Das Rheingold on the afternoon of Jan. 7, and revealed the first of a series of mountings which have had considerable advance publicity. The performance was marked by various merits and demerits and was, by and large, neither the best nor the worst presented in this theatre. Fritz Stiedry conducted and Herbert Graf had charge of the stage directions. The new scenery was complemented by lighting effects which were also the work of Mr. Simonson, prominent theatrical designer, whose first operatic venture this was. A numerous and uncommonly attentive audience was on hand, that at the close of the piece called all and sundry many times before the curtain and even during the progress of the action rewarded Gerhard Pechner, the Alberich of the occasion, with a patter of un-Wagnerian applause.

At this writing the matinee cycle is scheduled to continue with Die Walküre on Jan. 13, Siegfried, Jan. 21, and to conclude, Jan. 27, with Götterdämmerung. A detailed review of the tetralogy in its musical, dramatic and scenic aspects must therefore wait till the next issue. For the moment it will suffice to note that the Wotan of the prologue was Joel Berglund; the Fricka, Kerstin Thorborg; the Erda, Blanche Thebom; the Mime, John Garis; the Alberich, Gerhard Pechner; the Fafner, Mihaly Szekely; the Rhinemaidens, Inge Manski, Martha Lipton and Margaret Harshaw. Artists assuming parts confined to Rheingold were Max Lorenz, as Loge; Emery Darcy, as Froh; Kenneth Schon, as Donner; Jerome Hines, as Fasolt; Polyna Stoska, as Freia. To complete the statistical record it should be set down that new costumes were designed by Mary Percy Schenck. HERBERT F. PEYSER

Honegger Oratorio Has Premiere

Münch Leads First Hearing of
Jeanne D'Arc au Bûcher in
New York

THE American premiere of Arthur Honegger's Jeanne d'Arc au Bûcher was a triumph with the audience. Charles Münch conducted superbly, and pointed up the masterly strokes of dramatic effect in the oratorio. One could easily understand why the work has enjoyed so great a success in Europe. But at the same time, one could not avoid the conviction that the work is a pastiche.

The scoring is ingenious; the choral writing covers an amazing range of virtuosity and emotional expression; the solos are brilliant; yet the intrinsic quality of the music is inferior. One searches in vain for an overall design in the musical structure. The parts, such as the prologue, with its vision of torn and desolated France, at the advent of Jeanne, the wild choruses depicting The King Who Goes (Continued on page 16)

A VIEW OF
ONE OF THE
NEW RING SETS

The plateau facing Walhalla when the giants bring back Freia prior to receiving the golden hoard of the Nibelungs in compensation for the goddess of youth. Left to right: Donner (Kenneth Schon), Fricka (Kerstin Thorborg), Wotan (Joel Berglund), Froh (Emery Darcy), Fasolt (Jerome Hines), Freia (Polyna Stoska), Fafner (Mihaly Szekely). Across the Rhine the newly built Walhalla is dimly seen through the mists.



Louis Melançon

Music Teachers Convene in Boston

Coincidental Meetings of Other
Organizations Add Zest to Week's
Meetings

BOSTON.—The 72nd annual meeting of the Music Teachers National Association took place in Boston between Dec. 30 and Jan. 2. It was a very large convention, with other organizations running their own coincidental meetings and participating in some general sessions.

The National Association of Schools

of Music, the American Musicological Society, College Music Association, National Association of Teachers of Singing and the American String Teachers' Association were represented. There were also informal gatherings of the American Matthey Association, American Symphony Orchestra League, Delta Omicron, Mu Phi Epsilon, National Federation of Music Clubs, National Guild of Piano Teachers, National Music Council, Phi Beta, Phi Mu Alpha Sinfonia, Pi

(Continued on page 29)

Networks Prepare For Petrillo Ban

Radio Industry Considers Emergency If Musicians Walk Out
Jan. 31

The radio broadcasting industry is facing an unprecedented emergency in the threatened strike by members of the American Federation of Musicians which might ensue upon the lapse of contracts between the union and the chains and independent stations on Jan. 31.

Plans have been under way for several months to combat James C. Petrillo, president, if this latest manifestation of power goes through. Until the ban on record making which went into effect Jan. 1, radio companies were piling up discs as expeditiously as the record manufacturers to meet the deadline. Entirely new plans of operation would be necessary in many programs if the musicians walk out.

As one official put it: "It is like planning a war. You don't know who's going to shoot at you or when or from where. You have to pile up as much ammunition as possible and just wait."

The widespread use of records to replace live talent in the emergency may bring another crisis. When the contracts expire this month, the industry faces, besides the regular wage and working condition demands, the problems of cooperative sponsorship and the use of recordings on broadcasts. The contract signed four years ago permitting the payment of fees ranging from a quarter of a cent to two cents directly to the union treasury for a "welfare fund" has been a sore point with the industry. It is said in authoritative quarters that the outlawing of this type of fund by the Taft-Hartley law is the chief reason for Mr. Petrillo's decision to call his musicians off the air.

In the meantime, the chief figure in (Continued on page 22)



David Nilsson

Dr. Serge Koussevitzky shakes hands with Dr. Howard Hanson, who has just presented to the conductor a citation of the National Music Council, during intermission at a special Boston Symphony concert for those attending MTNA convention

Chicago Orchestral Board Terminates Rodzinski's Contract

CHICAGO.—The dismissal of Artur Rodzinski as musical director of the Chicago Symphony, effective at the end of the present season, was announced Jan. 13 in a statement prepared by Edward L. Ryerson, presi-



Geoffrey Landsman
Artur Rodzinski

dent of the Orchestral Association, and read by Cyrus H. Adams, vice-president of the Association, at the close of the orchestra's Tuesday afternoon program.

The concert was conducted by the assistant conductor, Tauno Hannikainen, in the absence of Mr. Rodzinski, who was reported to be ill. The

termination of Mr. Rodzinski's contract in Chicago was made public less than a year after his dismissal from the New York Philharmonic-Symphony on Feb. 3, 1947.

Mr. Ryerson's statement revealed that differences of opinion between the musical director and the board of trustees "make it clearly evident that his further connection with the orchestra and with the board of trustees cannot be satisfactory. It has been found impossible under Dr. Rodzinski's direction to carry on the season on a basis wherein the trustees can rely upon any predetermined budget of expenses. Although advance sales were most satisfactory, it is clear that the Association is faced with an estimated deficit of more than \$30,000 beyond the amount of the fund of \$116,000 contributed by sustaining members to cover the current season."

The chief causes of the trustees' difference with Mr. Rodzinski, according to the statement, were the repetition of Thursday-Friday programs on Tuesdays, "in defiance of policy"; changes in advertised programs, "in some instances reaching a complete new program"; the presentation of two operas (Tristan and Isolde and Elektra) at a cost far beyond the preliminary estimate; and the conductor's pressure to have the number of concerts he would personally conduct reduced below the total originally agreed upon.

No announcement of Mr. Rodzinski's successor was made at this time. The board expects that Mr. Rodzinski will continue to conduct in Chicago until the expiration of his contract on April 30.

Johnson Announces Dates of Ring Cycle

Edward Johnson, General Manager of the Metropolitan Opera Association, Inc., has announced that the Special Wagner Evening Cycle of the Ring of the Nibelungen will be presented on Friday evening, Feb. 6, 8:30 P.M.—Das Rheingold; Tuesday evening, Feb. 10, 7:30 P.M.—Die Walkure; Wednesday evening, Feb. 18, 7:30 P.M.—Siegfried; Tuesday evening, Feb. 24, 7:30 P.M.—Goetterdaemmerung.

Subscribers to the regular Metropolitan Opera subscription performances will have the first opportunity of securing subscription seats for the entire cycle. The public sale for the four subscription performances will open on Thursday, Jan. 22, at 10:00 A.M. at the box office of the Metropolitan Opera.

The cycle, which is returning to the Metropolitan repertoire after an absence of two years, is under the musical direction of Fritz Stiedry and has been staged by Herbert Graf with new settings by Lee Simonson, and new costumes by Mary Percy Schenck.

Metropolitan Engages Two New Singers

Edward Johnson, general manager of the Metropolitan Opera Association, announced recently that two new artists have been engaged for the 1947-48 season. They are Carmen Gracia, Spanish coloratura soprano, and Brian Sullivan, American tenor.

Miss Gracia came to the United States less than a year ago, after having sung at La Scala, Milan, and other leading opera houses throughout Italy, Spain and Portugal. The daughter of an engineer, Miss Gracia was born in Aragon, Spain, and

started the study of voice and piano when she was nine. She attended the Institute of Barcelona and the schools of music and drama there. She made her operatic debut in Rigoletto at the Lyceo in Barcelona. After that she was engaged by the opera companies of Madrid, Lisbon and San Sebastian, before going to Italy.

Mr. Sullivan is known to Broadway for his interpretation of the Sam Kaplan role in the recent production of Street Scene. Previous to his appearance here he sang in operatic performances in Los Angeles, Chicago,



Brian Sullivan, who has been engaged for the Metropolitan. He is expected to sing the title role in Peter Grimes

New York and St. Louis. During this past summer he was a member of the Central City Opera Company where he sang the role of Florestan in Fidelio.

Metropolitan Opera Schedules Spring Tour

The annual spring tour of the Metropolitan Opera will be the most extensive since 1905, it was announced recently by Edward Johnson, general manager. The entire company, including artists, orchestra, chorus and ballet, will appear in 16 major cities of the country, spending a total of eight weeks on the road.

Two of the cities, Denver and Lin-

coln, Neb., have not been visited since 1900, and the last trip to Los Angeles was made in 1905. Richmond, Va., will also be included for the first time since 1942.

The schedule of cities and dates is as follows:

March 15-20, Boston; March 22-27, New York; March 29-30, Baltimore; March 31, Richmond. April 1-3, Atlanta; April 5, Chattanooga; April 6-7, Memphis; April 8-10, Dallas; April 13-24, Los Angeles; April 26-27, Denver; April 28, Lincoln; April 29-May 1, St. Louis; May 3-4, Bloomington; May 6-8, Minneapolis; May 10-15, Cleveland, and May 17, Rochester.

Richard Tauber Dies in London

LONDON.—Richard Tauber, tenor, well known in grand and light opera and on the concert stage, died here in a nursing home on Jan. 8 after a short illness. He had undergone a major operation several months ago,



Richard Tauber

and after recuperating at Torquay on the South Devonshire coast, had returned to London for the Christmas season. A few days ago he complained of feeling ill and was taken to the London Clinic where he failed rapidly. He was 55 years old.

Tauber was born in Linz, Austria, the son of the manager of the opera house in Chemnitz. He attended Hoch Conservatory in Frankfurt, where he studied conducting and composition. Turning his attention to singing, he made his operatic debut in his father's theater as Tamino in The Magic Flute after two years of study under Karl Beines in Freiburg. His success was immediate, and he won a five-year contract with the Dresden Opera. From there he went to the Berlin Staatsoper in the early '20s and made guest appearances throughout Europe, singing at the Mozart festivals in both Munich and Salzburg.

In Vienna he came to the notice of Franz Lehar, who persuaded him to sing in his operetta The Land of Smiles. He is said to have made more than 2,500 appearances in this work, the last time at the Shubert Theatre in New York in the fall of 1946, when the operetta was retitled Yours Is My Heart.

Leaving Germany on account of the Hitler regime, he became a British subject and married Diana Napier, a British film actress. During the war years he conducted in London an English version of Johann Strauss' Die Fledermaus, under the title of The Gay Rosalinda. He also appeared in London and the provinces in his own operetta, Old Chelsea, and conducted the London Philharmonic. It is, however, with The Land of Smiles that he is chiefly identified and the song

Yours Is My Heart became so much of a "theme song" for him that cafe orchestras often played it when he appeared for a meal. Tauber had sung all over the world except in South America. A South American tour was being planned by Coppicus and Schang of Columbia Concerts, who had managed all his American tours, when he was taken ill. A memorial program was broadcast over station WQXR the night following his death.

Mr. Tauber was married twice. His first wife was Carlotta Vanconti from whom he was divorced in 1931. Five years later he married Miss Napier, who was with him at the time of his death. His last New York appearance was in concert in Carnegie Hall on March 30, 1947.

Arthur Judson Honored at Anniversary Dinner

Arthur Judson, who this year celebrates his 25th year as manager of the New York Philharmonic-Symphony, was honored at a dinner given by Floyd G. Blair, treasurer of the Symphony Society, on Jan. 12. Guests included representatives of the Society, the Columbia Broadcasting System, Columbia Records and Columbia Concerts of which Mr. Judson is president.

Those who attended were Bruno Walter, Philharmonic-Symphony musical adviser; Charles Triller, president and chairman of the Society's board of directors; Ralph F. Colin and Robert H. Thayer, assistant treasurers; Chester Burden, Francis T. Plimpton, William Rosenwald, Robert T. Swaine, John A. Warner, Medley G. B. Whelpley, David M. Keiser and Henry E. Coe, members of the board, and Bruno Zirato, co-manager of the Society.

From CBS were William S. Paley, chairman of the board and a member of the Philharmonic board; Frank Stanton, president, and James M. Seward, vice-president in charge of operations.

Those from Columbia Records were Edward A. Wallerstein, chairman; Frank White, president, and Goddard Lieberson, vice-president in charge of Masterworks. From Columbia Concerts were Ward French, Francis C. Coppicus, Lawrence Evans and Andre Mertens.

In a recent meeting of the Board of the Directors of the Philharmonic-Symphony Society, Arthur L. Judson, in recognition of his 25 years of service with the Society as Manager and Executive Secretary, was presented with an inscribed silver inkstand. Charles Triller, Chairman of the Board, made the presentation and briefly reviewed the achievements of the Society over the past quarter of a century.

Opera Roster Issued

The current season's roster of the Metropolitan Opera Association, published recently, shows the withdrawal of 15 singers from last year's register. The vocalists on last year's list not appearing on this season's schedule are the sopranos Lily Djanel, Marita Farrell, Beale Hober, Renée Mazella and Zinka Milanov; the mezzo-soprano Mona Paulee; the tenors John Carter, Donald Dame, Bruno Landi and Nino Martini; the baritones Richard Bonelli, William Hargrave, Arthur Kent and Walter Olitzke, and the bass Alexander Kipnis. As against these the roster has been expanded this season by the engagement of the sopranos Elen Dosa, Paula Lenchner, Inge Manski, Claudia Pinza, Polyna Stoska, Erna Schleuter and Pia Tassinari; the contraltos Cloe Elmo and Evelyn Sachs; the tenor Max Lorenz; the baritones Clifford Harvuot and Giuseppe Valdengo and the bases Melchiorre Luise and Lawrence Davidson. Among the nine conductors on the Metropolitan staff Giuseppe Antonelli has replaced the late Cesare Soderò.

War and Peace

A Soviet Appraisal of Prokofiev's Controversial Opera*

WHETHER American audiences are to witness this season a production of Prokofiev's operatic version of Leo Tolstoy's gigantic novel, *War and Peace*, is not wholly certain at the present writing. The vast dimensions of this epic tale, the difficulties involved in casting such an immense number of characters, large and small, the problems of translation, the questions of study and of staging—these and other challenges of the kind are calculated to appal any but the most adventurous operatic management. Nor has it yet been made clear exactly how considerable is the artistic value of so exacting an opus.

Such being the case it is more than usually interesting to examine some of the verdicts already passed. To what degree these are unbiased is, perhaps, not to be said with finality. At any rate several Russian musical magazines have published discussions of the work during 1946 and 1947 and it is to these that we owe some of the most specific comments to date. Lengthy criticisms have appeared in numbers 1, 8 and 9 of *Soviet Music*, under the signatures of A. Shaverdyan, R. Glezer and A. Khokhlovkin, while a short, unsigned news notice was to be found in the seventh number of *Teatro*, in 1947.

War and Peace was first presented in concert form—and then only in the shape of a few detached scenes—at the Moscow Conservatory in June, 1945. S. Samosud was the conductor. "This performance," noted the chronicler in *Teatro*, "was a huge success and even at that early date we could draw some conclusions about the operatic version of Leo Tolstoy's great epic novel. Precisely a year later, in June, 1946, the Maly Academic Opera Theatre in Leningrad held a performance of the opera—or rather of its first part".

It was on this Leningrad performance that the reviews of Glezer, Shaverdyan and Khokhlovkin were based. The first named remarked that, though the scenes originally heard in concert form "aroused the most opposed reactions," the scenic realization disclosed *War and Peace* as "a work of such scope, of such creative sweep and daring . . . that it opens new and broad paths not only for the creative work of Prokofiev but also for the development of opera as a whole . . . With the utmost desire to preserve Tolstoy's language Prokofiev, together with the librettist Mira Mendelssohn, have constructed all the dialogue in prose and have based it on the novel. . . . The opera sounds modern not merely because of the novelty of its musical language but because of its entire dramatic plan. . . . It combines mod-



S. Samosud, conductor, Mira Mendelssohn, librettist and Sergei Prokofiev, composer

Scene in Drawing Room
at Moscow Premiere



ernity of treatment with historical truth and a realistic and artistic presentation of the past.

"The opera consists of 12 scenes and is intended to be performed on two separate evenings. . . . The Maly Academic Opera Theatre presented only the first part of the opera, which comprises eight scenes. This part which is dedicated to *Peace* is constructed in such a way that from the beginning to the end the realization of the approach of war grows gradually. At the end of the seventh scene

Prince Andrei Theme, Scene 8



Kutuzov Theme in the Overture



the real threat of war impends and in the eighth scene we are shown the field at Borodino before the battle. . . . In the scene preceding the battle Prokofiev has wisely avoided any presentation of actual combat. The musical exposition of the participants in the coming struggle is through regimental music, Cossack songs and the songs of the militia. The appearance of Kutuzov is the culmination as it is the beginning of the grand finale of the first part of the opera. The symphonic texture of the whole scene is constructed on the heroic theme of Prince Andrei and on the motive of Kutuzov, worked out in a broad chorale. . . .

"The first seven scenes are devoted mainly to the lyric experiences of the hero and they inevitably make us think of Eugen Onegin. These associations emerge at the very beginning of the first scene in the lovely duet of Natasha Sonya, so similar to the duet of Tatyana and Olga. No matter how individual Natasha's character may be she still brings to mind classical images of Russian girls—above all, of Tatyana. However, it would be unjust to see Onegin alone among the forebears of Prokofiev's opera, the genealogy of which is much broader and more complicated. The composer has entitled his opera 'lyric-dramatic scenes'; I think it would be more accurate to call it 'lyric-epic' scenes. The individuality of this work lies in the combination of a lyric—almost a chamber type of music—with a heroic-epic quality recalling the folk-hero harmonies of Borodin. . . .

"But Prokofiev never loses his inimitably original character. . . . In *War and Peace* he continues to develop his dearly loved images and among these the first place is given to the chaste and lyric womanly portrayal. . . . Among the expressive means the composer employs we must signalize in the first place his love for cantilena and of broad, extended melodies. . . . An analysis of the musical characterization in *War and Peace* is particularly interesting. The principal characters of the opera have their own clearly defined idiom—one might almost say their own dialects, marking not only their aria passages but also their recitatives. . . . In this way Prokofiev may be said to give unity to separate groups of characters . . . and, with all that, to distinguish between the social classes to which they belong. . . . In this way the composer attains an unusual expressiveness and psychological realism. . . .

"In the first part of the opera there are few independent symphonic episodes. On the whole the role of the orchestra is most important and richly developed. The chief moments in the growth of the hero's emotions are unfolded by the instruments. . . . In the scene of the first ball Prokofiev conveys the atmosphere of premonition, of inexpressible and exciting experience. . . . A melodic clarity and harmonic charm evoke for us the first quarter of the last century and lend the entire scene an indescribable charm. Dialogue and dances have the suggestion of delicate silhouettes. The episode of the second ball (at Helene's) is based on a waltz, but this ball scene is wholly different from the first one. . . . It mirrors the mysterious allurements of a forbidden and scarcely understood emotion. The furtive harmonies of the strings in this waltz create a sense of emotional languor. . . . The music is allied to the melodic traditions of Glinka and Tchaikovsky".

"*War and Peace*", declares A. Khokhlovkin, "is a work of tremendous significance. . . . Since Rimsky-Korsakov's *Invisible City of Kitej* Russian musical dramatic talent has created nothing of similar depth and range. . . . In this work of Prokofiev's the most im-

(Continued on page 38)

*Compiled and translated by
Richard T. Burgi, U. S. State Dept.



Don Giovanni, Dec. 24

Mozart's *Don Giovanni* was presented for the third time on Christmas Eve with a familiar cast save for James Melton as Don Ottavio and Bidu Sayao as Zerlina. Ezio Pinza again sang the title role and other members of the cast included Regina Resnik, Florence Quartararo, Salvatore Baccaloni and Lorenzo Alvary. Max Rudolf conducted. J.

Bjoerling in Rigoletto, Dec. 25

The return of Jussi Bjoerling, singing more brilliantly and more sensitively than ever, and the sterling performances of Lily Pons and Leonard Warren made the Christmas night *Rigoletto* one of the Metropolitan's most distinguished performances thus far. Nor should the superb voice and acting of Mihaly Szekely in the role of Sparafucile go unmentioned. It was a pleasant change from the drab and slovenly routine which has been offered to us all too often this year.

Mr. Bjoerling's voice has never sounded fresher. Mr. Warren's *Rigoletto* has taken on new dramatic stature, for he has worked unceasingly at the characterization. And Miss Pons, becomingly if scarcely appropriately gowned in a Valentina creation, sang the virtuosic passages of the role with winning aplomb.

Among the many virtues of the performance was its coordination. Pietro Cimara conducted with especial care for balance and dramatic logic. Even minor roles, such as Irra Petina's Maddalena, were so well done that they contributed vitally to the flow of the action. It was a happy coincidence that the Metropolitan could give so handsome a Christmas present to its patrons. K.

Hansel and Gretel, Dec. 26

The season's first *Hansel and Gretel*, on the afternoon of Dec. 26, found the young audience in an eager holiday mood. Thelma Votipka was the Witch; Risé Stevens and Nadine Conner were heard in the title roles; Claramae Turner and John Brownlee were the Mother and Father; Lillian Raymondi was the Dewman; and Paula Lenchner was the Sandman. Max Rudolf conducted. N.

Tassinari Sings Tosca, Dec. 26

Those who expected the blizzard of Dec. 26 to cut down to a vanishing point the attendance at the *Tosca* performance on that evening were mightily deceived. The Metropolitan was crowded to bursting and the noises of approval threatened to shiver the timbers of the old house. The palpitating throng (with the Italianissimi in preponderance) clapped, stamped and yelled for close upon three hours.

The occasion of most of this ferment was the first Metropolitan appearance of Pia Tassinari, who in private life is Mrs. Ferruccio Tagliavini. With her husband singing Cavaradossi to her Floria Tosca the representation acquired something of a pleasant family flavor. Mme. Tassinari had reason to be elated with the combustible reactions of her countrymen on the other side of the footlights. Good reports had preceded her and it seemed as if all this exultation definitely confirmed them. Some of the more placid listeners, who had heard of the soprano's achievements in Philadelphia and elsewhere, may perchance have wished that the Metro-

politan had introduced her in some other role than *Tosca*—in *Mimi*, for example, which is said to be one of her happiest. For these persons harbored the uneasy feeling that, neither dramatically nor vocally, is *Tosca* her most congenial part.

Mme. Tassinari cannot be saluted, perhaps, as a continuator of the Metropolitan's greatest *Tosca* traditions. Nevertheless, while scarcely a distinguished or an incandescent figure, she knows all the conventional routine of the character and carries it out convincingly and with plenty of spirit. In stature, presence and manner she is well matched to the Cavaradossi embodied by her husband for the first time here; and their impersonations complement each other exceptionally well. It is possible that the music of *Tosca* imposes too great a strain on



Jussi Bjoerling as the Duke in *Rigoletto*

the soprano's essentially lyric voice. Her tones, while they have volume and impact, can hardly be described as sensuous or caressing and sometimes (particularly in the upper part of the scale) they sounded shrill and driven. To this reviewer the newcomer's best work was achieved in the opening act. As the opera progressed her vocalism grew more uneven. The Vissi d'Arte, while it unleashed shouts and cheers, lacked the sumptuousness of tonal texture one may have anticipated and the duet in the last act came to a strident culmination. However, it may well be that *Tosca*, with its vibrant top notes, is not the most grateful chapter of Mme. Tassinari's story.

Wild jublations greeted the Cavaradossi of Mr. Tagliavini and reached their climax after his nealing "Vittoria" defiance hurled at Scarpia and again at the close of the E Lucevan le Stelle air. The role will assuredly rank as one of the tenor's most fortunate. The Scarpia of Alexander Sved is an old experience and a sound portraiture of robust villainy. The lesser roles were in familiar hands. Giuseppe Antonicelli's reading of the score invited more than one question. P.

Trovatore, Dec. 27

A newcomer to the cast of Verdi's *Trovatore*, in the performance given on Dec. 27, was Jussi Bjoerling in the role of Manrico. The rest of the cast was made up as before with Stella Roman as Leonora, Margaret Harshaw as Azucena, Leonard Warren as Count Di Luna and Giacomo Vaghi as Farrando. Once again the Swedish tenor was in splendid form, and sang with stirring dramatic vigor and refinement of style. N.

Tannhäuser, Dec. 27

Thanks to the inspired conducting of Fritz Stiedry, the performance of



Nadine Conner as Gretel and Risé Stevens as Hansel in the first performance of Humperdinck's opera



Pia Tassinari as Tosca and Ferruccio Tagliavini as Mario on the occasion of the soprano's debut

Tannhäuser on Dec. 27, which introduced three new figures to the cast, was a memorable one. Mihaly Szekely was heard for the first time at the Metropolitan as Landgraf Hermann; Polyna Stoska appeared for the first time as Elisabeth; and Astrid Varnay sang her first Venus. The *Tannhäuser* was Torsten Ralf; Wolfram, Herbert

must have had in mind in conceiving the part. Mr. Ralf was not in good voice, but he sang so eloquently that one forgot the physical strain of the performance. Mr. Janssen's Wolfram was vocally and dramatically admirable. But the secret of the power of this performance was Mr. Stiedry's noble and affectionate conception of the opera, in which not the slightest phrase was neglected, while everything fell into place in one grandiose whole. R. S.

Lucia, Dec. 29

At the performance of Donizetti's *Lucia di Lammermoor* on Dec. 29 Jan Peerce was heard for the first time this season as Edgardo and Leonard Warren made his first appearance of the season as Ashton. Lily Pons sang the title role. K.

Aida, Dec. 30

The second *Aida* was presented at a holiday matinee for the benefit of the Near East College Association, with Stella Roman, Blanche Thebom and Robert Merrill appearing for the first time this season as Aida, Amneris and Amonasro. Miss Roman's top voice was clear and effortless, but in the middle range she often pushed her voice until it wobbled off pitch. Miss Thebom's Amneris was a true princess visually, and needed only a fuller resonance in climaxes to achieve an equally regal vocalism. Mr. Merrill's singing had a healthy, free sound, but would have profited from more variety of nuance. Others in the cast were Torsten Ralf, Giacomo Vaghi, Thelma Votipka, Philip Kinsman and Lodovico Oliviero. Marina Svetlova and Leon Varkas were principal soloists with the ballet. Emil Cooper conducted. C.S.

Changes of Cast in Double Bill, Dec. 31

The New Year's Eve performance of *Cavalleria Rusticana* and *Pagliacci* was in every respect better than the first one, with cast strengthenings and, above all, a liveliness and spirit in orchestra and chorus which had not been in evidence before. Giuseppe Antonicelli conducted both operas and had things in hand. In the Mascagni opener, Regina Resnik sang Santuzza, Jussi Bjoerling Turiddu and Irene Jordan Lola, with Claramae Turner and Francesco Valentino retained from the first cast. Miss Resnik makes a credible Santuzza and after a strained start, sang eloquently and well. It would be a boon, however, if (Continued on page 12)



Alfredo Valente
Astrid Varnay as Venus

Janssen; and in the other roles John Garris, Osie Hawkins, Emery Darcy, Philip Kinsman and Maxine Stellman were heard.

Miss Stoska's Elisabeth was an intelligent characterization, and it had youthful freshness both of voice and appearance. She was understandably nervous and unsteady in the Dich Teure Halle, perhaps the most cruel operatic entrance ever devised for a soprano; later she sang beautifully. Elisabeth is a highly complex part, psychologically speaking, but it was plain that Miss Stoska was not content to remain on the surface, especially in her impassioned plea in the second act and the heartbreak of the final act.

Fortunately, the superb scene between *Tannhäuser* and Venus in the first act has been almost completely restored. Miss Varnay was a physically lovely Venus, and she sang the part with patrician elegance, though a regrettable edginess appeared in her voice in top tones. As in all of her Wagnerian impersonations, her keen dramatic instinct brought out many nuances of the text.

Mr. Szekely's magnificent voice was a joy to listen to in Landgraf Hermann's far from easy descents into the depths of the bass clef. It was just such a singer whom Wagner

Musical Life in Italy

Presents Homogeneous Picture

Little infiltration from abroad in present-day activity—four opera houses show impressive schedules—Scala Orchestra rated highest

By EDWARD LOCKSPEISER

THE first impression one has of Italian musical life is that it is almost exclusively the work and the creation of the Italians themselves. The vast network of operatic activity stretched throughout the leg of Italy, from Catania in Sicily to Venice in the North, is Italian, the singers are of course Italian, and as one glances through prospectuses of orchestral societies, chamber music organizations, concerts of contemporary music and festivals, one is impressed by the fact that all this is run by and for Italian musicians. I should say that the musical life of Italy is more conspicuously a national product than the musical life of any other country in Europe.

Taking a bird's eye view of the teeming Italian scene, there seems to be little infiltration from abroad. It is not a cosmopolitan musical life such as one knows in London, or Paris, or Brussels; foreign musicians who have visited Italy in the past have stood or fallen by native standards.

The numerous German conductors and instrumentalists who have visited Italy before and during the war never succeeded in imposing a foreign tradition, nor have the Italians shown any inclination to assimilate an outside influence. Musically, Italy considers herself self-sufficient. More than that she is an exporting country, as indeed she has consistently been since the 17th century, providing the Opera Houses of the world with her famous singers, and able to provide, too, spectacular conductors and instrumentalists.

The four principal Opera Houses in Italy are La Scala of Milan, the Teatro San Carlo in Naples, La Fenice in Venice and the Teatro dell'Opera in Rome. Here the seasons normally open on December 26 and continue until the Spring.

La Scala Season Imposing

The current season at La Scala is under the imaginative direction of the impresario Mario Labroca, and opened with a new production of Verdi's *Otello* conducted by de Sabata with new stage sets by Nicolas Benois. Ramon Vinay, a discoverer of Toscanini's, made his first appearance in the title part.

The imposing list of 25 spectacles ranges from *The Barber of Seville* and *Don Giovanni* to Stravinsky's *Oedipus Rex*. Ballets, too, will be given, notably Ravel's *Daphnis and Chloe* which has not been staged since the days of Diaghileff, and Stravinsky's *Sacre du Printemps*.

Operas to be giving during the season include Bellini's *Norma* (with Maria Caniglia), Puccini's *Turandot* (with Lucia Turcaro), and Verdi's *Un Ballo in Maschera* (with Elisabetta Barbato). Particular interest is attached to the new opera *Le Baccanti* of Ghedini, one of the most prominent of the contemporary Italian composers, and also to the first Italian production of Prokofiev's *Love of the Three Oranges* based on the tale of Gozzi and known chiefly by its excerpts, the *March and Scherzo*. La Scala is also giving a production of *L'Elisir d'Amore* (with Margherita Carosio and Tito Schipa) to mark the anniversary of the death of Donizetti.

At Rome at the Teatro dell'Opera



Victor de Sabata

(formerly the Constanzi theatre) the productions of particular interest are Cimarosa's *Matrimonio Segreto* (with Alda Noni) Bellini's *I Puritani*, Weber's *Oberon* (with Gabriella Gatti), Respighi's *La Fiamma* and Salammbo—a new opera by Franco Cassavola. At La Fenice in Venice, where the artistic director is Tullio Serafin the season opened with Verdi's *Falstaff*, and Naples brings a sumptuous production of Rossini's *Mosè*.

Of the principal Italian orchestras performing at regular concert series the general opinion in Italy is that the Scala orchestra is considered the best with the Rome Radio orchestra as a second. The reputation of the Turin radio orchestra, the St. Cecilia orchestra in Rome, and the orchestra of the Maggio Fiorentino are about equal.

Only the two radio orchestras have permanent conductors (Rome, Fernando Previtali—and Turin, Mario Rossi). The St. Cecilia Orchestra was long conducted by Molinari, and is now frequently conducted by de Sabata. The Florence Orchestra had Igor Markevitch as its permanent conductor during the war, and is now, like the St. Cecilia Orchestra, conducted by various people.

One is chary, however, of accepting a definite hierarchy amongst these orchestras; the quality depends as always on the conductor, but particularly in Italy where orchestral players with their five or six rehearsals for each concert are considered to be especially responsive.

What is immediately noticeable is the delicacy of the wood-wind and brass; according to English or French standards they would seem to lack brilliance, but they have instead a remarkably intimate quality, usually a smallish tone and a beautiful cantabile style. The Italian recording of Amadio playing the Mozart Clarinet Concerto is an example of this instrumental style at its best. The St. Cecilia Orchestra has an outstanding oboist of the same type in Scotti and there is an excellent Italian flautist named Tassinari.

The Choirs of the Vatican are in a sad state of decadence, owing chiefly



Maria Caniglia



to lack of adequate financial support. The personnel of the Choirs at St. Peter's, S. Maria Maggiore and S. Giovanni in Laterano are combined to form the choir of the Sistine Chapel conducted by Lorenzo Perosi on occasions when the Pope officiates.

The best members of these choirs are, however, incorporated in the Piccolo Coro Polifonico of the St. Cecilia Academy conducted by Bonaventura Somma, a secular mixed voice choir performing 16th century sacred and secular music with great intensity of expression. This is by far the best choir in Italy. Milan Cathedral is the home of Ambrosian chant and Gregorian chant is sung in Rome at S. Anselmo and S. Paolo.

1948 will bring the 11th of the festivals held in Florence known as the Maggio Musicale Fiorentino to be held from April to June at the Teatro Comunale, the Teatro della Pergola and the Boboli Gardens. The festival will be under the direction of Pariso Votto, who takes over from Mario Labroca, now artistic director at La Scala.

To mark the anniversary of the Risorgimento, an early and seldom performed opera of Verdi, *I Lombardi* will be given as well as the one-act opera of Donizetti, *Il Campenello* and Malipiero's *Sette Canzoni*. A marionette company will give Debussy's *La Boite à Joujoux* and Falla's *Master Peter's Puppet Show*. An oratorio of Perosi will be given at S. Croce, and Furtwaengler will conduct two orchestral concerts with the Maggio Fiorentino orchestra.

The Venice Festivals of contemporary music will be continued this year where it is planned to give either Berg's *Wozzeck* or Lulu. Two concerts of the orchestral works of Debussy will be given to coincide with the exhibition of French impressionist



Above, Riccardo Nielsen



Right, G. F. Ghedini

Left, Ramon Vinay as Otello

Below, Tullio Serafin



painting, to be conducted by Monteux, and there is question too of giving Vaughan Williams' *The Shepherds of the Delectable Mountains*.

One of the new one-act operas by Petrassi, Dallapiccola, or Riccardo Nielsen will form the latest Italian contribution and there will be a performance of the oratorio *Scena Festante* by Vivaldi. This is one of the numerous works of Vivaldi still in manuscript in the Turin library and forming part of the complete edition of his works to be brought out over a number of years, under the general editorship of Malipiero.

At Siena, in September at the Palazzo Chigi, there will be an annual festival of old music devoted this year to the works of Galuppi and Vivaldi. The Siena Festival has something of the position in Italy of Glyndebourne in England. Each year operas of the 17th and 18th century are given in a small theatre under the patronage of Count Chigi with the best Italian singers and instrumentalists. The opera scheduled for this year's performance is Galuppi's *L'Amante di Tutti*, and some of the unknown works of Vivaldi will also be given. Perugia has an annual festival of sacred music in September, presenting the oratorios of Carissimi and Rossi.

Other forthcoming events include a series of intimate operas to be given

(Continued on page 38)

Blitzstein in Opera on Broadway

TRANSLATED to Broadway, under the aegis of Myerberg and with several replacements in the cast, Marc Blitzstein's *The Cradle Will Rock* survived a stormy opening week (weather) and is slated to continue at the Mansfield until Jan. 31. Since the brilliant, biting "play in music" has already been reviewed in these columns from its previous revival at the New York City Center, little need be said descriptive of its character. Only certain aspects of performance need mention.

From the City Center cast were retained Will Geer (the sole survivor of the original cast) as Mr. Mister; Muriel Smith as Ella Hammer, Estelle Loring as Moll, and in smaller roles the following: Edward S. Bryce, Taggart Casey, Brooks Dunbar, Jack Albertson, Chandler Cowles, Howard Blaine, Edmund Hewitt, Robert Pierson, David Thomas, Jo Hurt, Stephen West Downer, Marie Leidal, Walter Scheff, Hazel Shermet, Rex Coston and Gil Houston. We list them because each contributed vitally, no matter how small his part.

Notable among replacements was Alfred Drake as Larry Forman, a part which Howard Da Silva, now staging this production, took at the City Center. Mr. Drake was a dynamic Larry, making his lines sizzle and dominating the stage with the crispness and vitality of his portrayal. Leonard Bernstein conducted the first three evening performances and acted as narrator or "clerk", then was replaced by Howard Shanet, who did a fine job with the small orchestra on stage. Harold Patrick was a new Reverend Salvation, one of the high-



Marc Blitzstein and Muriel Smith of the cast of *The Cradle Will Rock*

lights of the cast with his unctuous intonation and deep rich voice. Vivian Vance was properly vapid as Mrs. Mister and Dennis King, Jr., made a vacuous and spoiled Junior Mister. Leslie Litomy and Ray Fry were other replacements.

After a Sunday night performance when (because of Mr. Drake's lateness due to a radio commitment) a miniature concert was given before the curtain, this procedure was adopted as a fixture and now an "olio" may be heard in addition to the opera. This assures anyone of more than his money's worth. Q.

Music Clubs Sponsor Contests

National Composition Contest To Be Conducted by Federation's Senior Division

Four major competitions are on the National Federation of Music Clubs schedule for the late winter and spring of 1948. For the first time in several years a national composition contest will be conducted by the senior division, in addition to the annual contest for composers in the 18 to 25 age bracket. The latter is under student division auspices as are the auditions for the annual Paul Lavalley Scholarship, donated by the radio and symphonic conductor, which will likewise be held in the spring.

Thousands of juniors from coast to coast are expected to enroll in the National Federation Festivals, open to musicians up to 18 years of age. These are an annual phase of the Federation's program and cover a wide range of competitive events.

Helen Gunderson of the music faculty of the Louisiana State University is chairman of the American music department which is sponsoring the senior composition contest, and Fabien Sevitzyk, conductor of the Indianapolis Symphony, is Chairman of this event. A cash prize of \$500 is offered for a composition of 15 minutes' playing time for orchestra, chorus and soloist, and the work may be either religious or patriotic in vein. Detailed information may be secured by addressing Mr. Sevitzyk at the Murat Theatre, Indianapolis 4, Ind.

Cash awards totalling \$300 are offered in three different classifications in the contest for young composers. There will be a first prize of \$100 and a second prize of \$50 for the best chamber music composition for wind instruments and/or strings, involving a combination of up to five instru-

ments, playing time not to exceed 10 minutes.

A first prize of \$50 and a second prize of \$25 are offered for a solo for piano or for any orchestral instrument and piano, in sonata, sonatina or suite form, playing time not to exceed seven minutes. First and second prizes in the same amount are offered for a composition not to exceed five minutes of playing time for chorus, with or without accompaniment and for any customary combination of voices.

Mrs. Floride S. Cox of Belton, S. C., national chairman of student musicians contests, is chairman of the Paul Lavalley auditions, which are open to students between 16 and 25 years of age or between 16 and 27 if a veteran. This scholarship embraces an annual tuition of \$500 for two successive years at a school or with a teacher of the winner's own selection. The competition is open to vocalists, pianists, violinists and cellists between 16 and 25 years of age.

Mrs. W. T. Mawhinney of Flint, Mich., is chairman for the national federation festivals, known in previous years as the junior competitive festivals. These are open to entrants up to the age of 18. There are no cash awards, but competitors in the various states receive a state certificate of rating and those of superior attainments are also given national honor certificates which will be signed by the national president, Mrs. Royden J. Keith of Chicago. A bulletin outlining the requirements may be secured from Mrs. W. T. Mawhinney, 905 East Ninth Street, Flint 3, Mich.

Of nationwide proportions, although under the sponsorship of the Texas Federation of Music Clubs, is a contest for a composition for symphony orchestra jointly announced by Mrs. Few Brewster of Austin, president of the Texas Federation, and Ima Hogg, president of the Houston Symphony society. Contestants must either be native Texans, even though now living

elsewhere, or must hold a legal residence in Texas. One movement of a symphony, an overture, part of a suite or a tone poem are eligible. The prize will be performance of an entire program of the outstanding compositions by the Houston Symphony at the Texas Creative Arts Festival at Houston in March.

A commission of \$300 given by the National Federation of Music Clubs to the League of Composers in recognition of the latter organization's 25th anniversary, has been awarded to Richard Franko Goldman, son of the bandmaster and himself a conductor. Mr. Goldman's composition, upon which he is now at work, will be for flute and strings.

Prizes Announced For Piano Contest

Contestants to Play Talma Sonata and Other North American Compositions

Prizes of \$1,000, \$300 and \$200 for first, second and third places will be awarded to winners in the North American Prize contest for pianists, according to a recent announcement by the prize committee.

Contestants for the awards will be required to play from memory for one hour music selected from a list of works by composers of the United States, Canada and Mexico. Final auditions will be held in San Francisco on Aug. 16, 17 and 18. The awards are donated by Mrs. Eleanor Pflugfelder of Long Island, N. Y., and the contest is sponsored by the E. Robert Schmitz School of Piano in San Francisco.

All competing pianists will be required to play from memory, in addition to the hour of selected music, Louise Talma's First Piano Sonata, the work which won the composer's prize in the contest. This sonata is promised for publication in January.

Regional preliminaries will be held at the end of May in Seattle, San Francisco, Los Angeles, Denver, St. Louis, New York, Toronto, Montreal and other cities. The contest is open to pianists of all ages, nationalities, races and religions. The purpose of the awards is to encourage pianists to study and perform native music of the North American continent.

Application blanks for the piano division of the contest must be received by April 15. They should be addressed to The Secretary, North American Prize, 3508 Clay Street, San Francisco 18, Calif.

Winners Named In Two Contests

Miriam Gideon and Norman Lockwood are the prize winners in the fourth annual Ernest Bloch competition, according to an announcement by the board of judges consisting of Isadore Freed, Otto Luenig and Lazare Saminsky. The prize, a cash award of \$150 and publication by Carl Fischer Inc., is given for an outstanding composition for Women's Chorus. Miss Gideon's composition, *How Goodly Are Thy Habitations, O Lord* was for three part women's chorus, and Mr. Lockwood's work *Song of Moses* was for flute and three part women's chorus. Both works were written with piano accompaniment.

The three winners of the annual National Harvey Gaul Memorial composition contest were announced in Pittsburgh at the annual meeting of the Friends of Harvey Gaul in the Pittsburgh Arts and Crafts Center, early this month. Ferdinand Fillion, chairman of the contest, announced that the \$100 prize for the organ composition *Scherzo* was awarded to Joseph W. Grant of Albuquerque, N. M. The \$100 prize for the mixed voice anthem, *The Lord Will Come* was awarded to Robert Elmore of Wayne, and the \$50 Emil Bund

Award for the small choir anthem, *O Little Town of Bethlehem* was awarded to Frances McCollin of Philadelphia.

Awards Given for Swedish Operas

Tempest by Kurt Atterberg to Be Performed at 50th Anniversary of Royal Opera

STOCKHOLM.—A competition for a new Swedish opera to be performed at the 50th anniversary of the opening of the present Royal Opera House in Stockholm on Sept. 19, 1948, has now been decided. The first prize, \$2,500, was won by the well-known Swedish composer, Kurt Atterberg, for his work *The Tempest*, based on Shakespeare's drama, and the second prize, \$850, went to a 79-year-old professor of music, Ernst Ellberg.

According to Mr. Atterberg, his opera is not only based upon the drama by the same name, but follows the text almost word for word. *Ariel* is a light soprano, *Prospero* a bass baritone, and *Caliban*, the savage slave, a bass. Some parts, especially the comic ones, are spoken with a musical background.

The second prize winner, Professor Ellberg, who used to be a teacher at the Music Academy, has been working on his opera for 50 years. The libretto is based on an old legend of the Lapps, the nomads who roam the mountain region in northern Sweden. It is probably the only opera in the world dealing with the musical traditions of this primitive people.

Philharmonic Launches Young People's Contest

Fifty-one instrumentalists, all under 17 years of age, have entered the third annual contest to select soloists for the New York Philharmonic-Symphony's Young People's Concerts next season. Mrs. Melvin E. Sawin, chairman of the committee which is sponsoring the contest has announced. The auditions will be held on eight successive Saturday mornings in Steinway Hall beginning Jan. 17. Five of the older entrants may be chosen for half hour broadcasts over WQXR, and two of these may be chosen as soloists for the Young People's Series in Carnegie Hall should they be judged ready for public appearances. Entered in the contest are 45 pianists, four violinists and two cellists.

Singers and instrumentalists are currently being auditioned for the mid-season series of Barbizon concerts. Details may be obtained from Edith Chatten, Director, 817 Steinway Hall, New York City.

American Soldiers and Japanese Present Messiah in Tokyo

TOKYO.—A performance of Handel's *Messiah* in which uniformed American military personnel and Japanese kimono-clad civilians sang side by side was presented in Hibiya Public hall here shortly before Christmas. An all-Japanese orchestra provided the instrumental music for the performance which was under the sponsorship of the chaplains and special service section of the Allied Supreme Command.

Modern Works Heard in Waco

WACO, TEXAS.—A program was presented by the International Society for Contemporary Music, United States Section, Waco Chapter, Waco, Texas, in the third concert at Waco Hall, Nov. 8, Russell G. Harris, presiding. Works heard were Krenek's *Trio* for violin, clarinet and piano; *Five Songs* by Henry Lawes; Hindemith's *Sonata* for horn and piano, and organ compositions by Sowerby, Piston and Sessions.

Dear Musical America:

He knew what opera had its world premiere in French, its American premiere in German and Metropolitan premiere in Italian (Faust), and, in the same order, world in French, American in English, Metropolitan in Italian (Lakmé); world in German, American in English, Metropolitan in Italian (Magic Flute). Then he spotted various prima donnas from these descriptions: born to plow the fields, lived to sing the first Metropolitan Elsa and Marguerite (Christine Nilsson) had such a range that she sang the first Metropolitan Fidelio, Amneris, Brangäne and Fricka (Marianne Brandt); wife of a famous composer who sang the first Aida at the Metropolitan (Mrs. Victor Herbert, known as Theresa Herbert-Foerster).

I thought you'd like to tell your readers that an article by this erudite and charming gentleman is soon to appear in your pages, as one of the series of historical surveys of music in America. Texas is called the Lone Star State, you know. I'm tempted to say that if there is any one Lone Star it's John Rosenfield. And as long as the state motto is "Friendship," I can congratulate you on his association of that nature with you.

tion, when actors bought their own tickets and performed from the auditorium, while the composer Marc Blitzstein (Miss Deane please note) conducted and sang several parts himself.

Then did you hear that Alfred Drake nearly missed a performance? The dynamic young singing actor who makes so much of Larry Foreman's part was held up in rehearsal and performance of a broadcast play for the Theatre Guild one Sunday and showed up 45 minutes late. Mr. Bernstein (yes, I'm right) was on hand that evening and got up an impromptu concert with Mr. Blitzstein and Muriel Smith of the cast. Guess whose music they performed? Not Bernstein's.

If you decide to vary your usual headgear by wearing an ass's head, it is wise not to pull it on too firmly, as Edward Caton can testify. Dancing the role of Bottom in the Metropolitan Opera ballet's holiday performance of *A Midsummer Night's Dream*, Caton decided to give his long-eared head a firmer adjustment, as he lay on an elevated spot at the back of the stage awaiting his cue to begin a duet with Marina Svetlova. His vigorous yank brought the mouth, through which he had been able to see, lower than eye level, and he was reduced to blindness. The time to begin the *pas de deux* arrived, but no amount of manoeuvring could force the cloth-and-wire head to budge. Miss Marina, observing the contretemps, hastily improvised a solo, which she interrupted at intervals to return to her stricken partner to inquire *sotto voce*, "Are you ready to dance yet?" Always Caton's reply was the same: "Not for a few more moments." Sixteen bars before the finish the head finally stirred from its mooring, in

David Mellet



time for him to dart downstage and participate in a final flourish.

How many works can you name which end with the major triad in this position: 1-3-5 or 5-1-3-5? Now don't go throwing Mozart and Beethoven works at me, because there's another condition. They have to be works which have not been so darned diatonic all the way through, but have been impressionistic or chromatic or something more strange and wonderful and finally come home to roost on that blessed, heaven-aspiring chord. I can think of two and possibly a third — my memory fails me on Boris Godunoff—that is, the ending commonly used here, the Rimsky version with the death scene for the final curtain. The other two are the Debussy String Quartet and Tristan und Isolde.

Look around, you pundits who don't have anything better to do with your time and let me know if you have any entries.

To illustrate his point that cadenzas are outmoded and never were good music anyway, he played a few—and I must say the point

Mr. Randolph's use of the silence was rather entertaining. He played the last measures of a recording of Beethoven's Seventh and suggested that it was a bright, quivering silence which followed, as differing from the "restful silence" after the next composition. As this was the slow movement of the Debussy Quartet, I don't quite agree with his choice of adjectives. That's always seemed to me to be the sensuous kind of music that would be swooned over if music lovers took to bobby soxers' practices. Not exactly restful.

Mr. Randolph tilted his next lance against the star system, both in the performing field and the creative. He played a record of a violin concerto by "a violinist who certainly would not be listed by you (the listening audience) as among the top 10," and again proved his point, saying that one couldn't want better technique, tone and interpretation. He was right. It was beautiful fiddle playing.

Then he inveighed against bowing the knee to all works of any great man, saying that each of the revered three B's, for example, had their dull stretches. He couldn't have chosen a better vehicle to carry his contention than the Beethoven Battle Symphony, from which he played an excerpt. I squirmed in agonized boredom. Bet you I would have found it unpalatable even if he hadn't warned me. How would you like to hold a listening bee sometime and test people's ears and tastes against their preconceptions? Might be fun. Also embarrassing, thinks your

Rephrased

Concerts in New York

Juilliard Quartet Makes Formal New York Debut

A distinguished concert was offered by the Juilliard String Quartet in Town Hall on Dec. 23, in the formal New York debut of the organization, which is made up of Robert Mann and Robert Koff, violins; Raphael Hillyer, viola; and Arthur Winograd, cello. The program included Haydn's Quartet in G, Op. 77, No. 1; Alban Berg's Lyric Suite (1926); and Beethoven's Quartet in B Flat, Op. 130, with the Grosse Fuge for the finale (as it should be). The Juilliard Quartet was founded with the aid of the Juilliard Musical Foundation "to stimulate the development of chamber music in America." It is organized on a non-commercial basis and has already toured the country and been heard over radio.

It was immediately apparent in the performance of the Haydn that the players have that unity of spirit and subtle balance of dynamics which distinguish a genuine string quartet from four musicians trying to get together. And after they had played the fiendishly difficult and emotionally recondite Berg Lyric Suite, it was clear that the organization can make a very valuable contribution to chamber music in America, especially in performing contemporary works. This was a masterpiece masterfully interpreted.

Beethoven's Op. 130 was a bit too much for such youthful musicians, though they played the fugue with exciting bravura. (And incidentally Mr. Mann should not be afraid to take the reins, where the first violin part calls for it, as in the Cavatina.) Altogether, this was a stimulating concert and one looks forward to further appearances of these brilliantly talented young chamber musicians.

Collegiate Chorale

Every successive season appears to increase the debt of New York music lovers to the gifted Robert Shaw and his admirable Collegiate Chorale. This year the obligation is further enhanced by the presentation of Bach's Christmas Oratorio which they offered at Carnegie Hall, Dec. 23, to an audience that packed the auditorium and broke into tumultuous applause at the close. This applause



The Juilliard String Quartet: from left to right: Robert Mann, Raphael Hillyer, Arthur Winograd and Robert Koff

was richly deserved, though, to be candid, the performance, for all the immense labour, lofty ambition and artistic sincerity it manifested, could not have been called a 100 percent success.

However, the Christmas Oratorio—sweet, tender, glorious creation that it is—presents special problems. Bach never designed it to be heard at a single sitting. The six cantatas which constitute it were intended to be sung, one at a time, on the various church holidays between Christmas and Epiphany, and it is a question if the composer would have wished to give them consecutively on one and the same occasion. Yet if modern listeners are to hear the work in anything like its proper sequence and completeness this is undoubtedly the only way.

Mr. Shaw and his forces gave the work in two sessions with an hour's intermission between the third and fourth cantatas, beginning at 6:30, pausing at 8, resuming at 9 and ending about 10:30. The Oratorio was sung in the English version of the Reverend J. Troutbeck, long a classic of its kind. It was not given absolutely uncut, for an omission that struck one as having been made at the 12th hour eliminated the bass aria, O Lord, my darkened heart enlighten, in the fifth cantata. Nor did Mr. Shaw observe to the letter every *da capo*; sometimes the repetition was limited to the instrumental introduction of a number, rather than as far as the fermata designated in the score.

The chorus was increased for this performance to 175 singers—considerably more than the forces Bach had at his disposal for church purposes and more than Mr. Shaw has been in

the habit of employing for this master's works. There is no present need to go into great persuasions as to the relative advantages of smaller and larger choral groups. The dimensions of Carnegie Hall, when all's said, are greater than those of the average church. What counted here was the singing and spirit of the Collegiate Chorale and these were admirably vital, balanced and musical. The choristers, moreover, seemed to have been specially trained in a meticulous delivery of the texts.

It was otherwise with the soloists. Of these Chester Watson, bass-baritone, was easily the best. William Hess, who sang the tenor narrations of the Evangelist, was competent if hardly outstanding, though the listener was keenly aware of the high tessitura of the part. Neither the soprano, Mariquita Moll, nor the contralto, Lydia Summers, seemed at ease in their assignments. The talented John Garris found the enormously taxing florid passages of the tenor arias very hard sledding and, like the other soloists, gave evidence of insufficient preparation. The orchestra played, on the whole, capably enough. M. Rosenker was the solo violinist, R. Landholt had the excruciating high trumpet part, Yella Pessl was the harpsichordist, P. Kirchner and A. Laubin played the oboes d'amore.

One hopes Mr. Shaw will keep the Christmas Oratorio in the Collegiate Chorale's repertoire, though the next time he should endeavor to find a stronger body of soloists.

Harvey Siegel, Pianist

Harvey Siegel, pianist, gave a

RECITALS

recital in Town Hall on the afternoon of Dec. 27. The major work on his program was Beethoven's Pathétique Sonata, and the rest of the list was made up of Chopin's Fantasia in F Minor, and pieces by Brahms, Rachmaninoff, Liszt and De Menasce. The principal appeal of Mr. Siegel's playing grew out of his color sense and variety of touch. He seemed most at home in the works of intimate character. A better balance and grasp of overall architecture would have made his performances of the Beethoven and Chopin works more persuasive. But he proved to be an imaginative, if uneven, interpreter.

Alice Ribeiro, Soprano

Alice Ribeiro, Brazilian soprano who had been heard in 1946 in a debut recital, returned to Town Hall on Dec. 26. The most interesting works on her program were songs by the Brazilian composers Siqueira, Ovale, Guarnieri, Mignone, and Villa-Lobos. And it was in these dramatic works that Miss Ribeiro sang most effectively. Her vocal production in Mozart and Grétry arias and in Fauré, Debussy and Bachelet songs was uneven, tending towards unsteady tones and insecurity of pitch.

The natural quality of her voice was beautiful, however, and her performances revealed both taste and intelligence. Miss Ribeiro sang the second part of Villa-Lobos' Bachianas Brasileiras No. 5, the Danza, as well as the Aria, which had been heard here before, with orchestra. A Spanish group completed the program.

Joseph Posner, Baritone

Joseph Posner, baritone, gave a recital at the Town Hall the afternoon of Dec. 28. He offered a program containing songs by Handel, Purcell, Duparc, Saint-Saëns, Debussy, Poulenc, Weiner, and Carpenter. Most important from the standpoint of good singing and sensitive interpretation, however, were Mahler's Lieder eines fahrenden Gesellen, in which Mr. Posner accomplished the best results of the afternoon. His voice is one of amplitude and good quality and he displayed valuable traits of musicianship. Technically, however, Mr. Posner's vocalism left not a little to be desired. These deficiencies were least notable in the Mahler songs, which the baritone delivered with excellent diction and a notable feeling for their poignant and tender moods. Elsewhere one remarked faults of intonation and poorly focussed tones. He was well received

(Continued on page 17)

ORCHESTRAS

Szell Conducts Christmas Program

New York Philharmonic-Symphony. George Szell conducting. Erica Morini, violinist, assisting artist. Carnegie Hall, Dec. 25:

ALL BEETHOVEN PROGRAM
Coriolanus Overture, Op. 62; Violin Concerto in D, Op. 61 (Miss Morini); Symphony in F, No. 6, Op. 68 (Pastoral)

Mr. Szell and the Philharmonic-Symphony, eager to do his bidding, gave their Christmas night audience a delectable present in one of the most beautiful performances of Beethoven's Pastoral Symphony that the writer has ever heard. The unaffected warmth and melodic spontaneity of this interpretation were also present in Miss Morini's interpretation of the Violin Concerto, so that this concert represented Beethoven at his best. Not one note was sudden or meaningless; not one phrase sounded trite;

the majesty of the concerto and the tenderness of the symphony were as fresh as if one were discovering them for the first instead of the hundredth time.

Mr. Szell, like Arturo Toscanini, is at once miraculously faithful to the letter of a score and open to its spirit. Everything sang in his conception of the Pastoral, the enchantingly lumbering phrases of the opening, the murmur of the brook, the Brueghel-like peasant dances, the magnificent storm and the radiant finale. This score, like those of Bruckner and Mahler, is suffused with the peculiar magic of the Austrian countryside, and Mr. Szell did not miss one overtone of Beethoven's mystical love of nature. The affectionate care of his interpretation never checked the flow of the music. Miss Morini was recalled many times and the orchestra and Mr. Szell had another ovation at the close of the concert.

On the afternoon of Dec. 28 Mr. Szell repeated the Beethoven Pastoral

Symphony. Miss Morini was again the soloist, this time in an incandescent performance of the Mendelssohn Violin Concerto, one which made the work amazingly vital. After a tumultuous ovation, Mr. Szell and the orchestra brought the afternoon to a climax with Strauss' Don Juan, superbly played.

Little Orchestra Introduces Octet by Hans Weisse

Little Orchestra Society. Thomas K. Scherman, conductor. Dorothy Maynor, soprano, assisting artist. Town Hall, Jan. 5:

Four Episodes.....Bloch
Cantata, Jauchzet Gott.....Bach
(Miss Maynor, soloist)
Octet in D.....Weisse
(First public performance)
Overture, Scherzo and Finale,
Op. 52.....Schumann

The ostensible feature of the Little Orchestra's sixth program was the premiere of Hans Weisse's Octet for Clarinet, Bassoon, Horn, String Quartet and Bass. Actually, only its

length justified this prominence. The similarity in scoring between this work and the fine Schubert Octet brings to mind the remark facetiously applied to the Schubert work—that since the composer had gone to the trouble to gather so many chamber musicians, he doubled the Octet's length to make it worth their while. The basic thematic material of the Weisse work, reminiscent of Brahms and Dvorak, is draped with formal and uninteresting harmonic and rhythmic elaboration. Its sonorities would be pleasant but for the length, and though written in 1929, it is neither a modern nor important work.

The musical highpoint of the evening was the excellent performance of the Bach Cantata. Dorothy Maynor traversed the difficult pianissimo passages of the solo with remarkable ease and purity of voice. The entire ensemble was energetic, precise, and just the right size for this small-scale but potent devotional music.

Of the two orchestral works, the

(Continued on page 26)

Mexico Marks UNESCO Month with Many Special Events

By SOLOMON KAHAN

MEXICO CITY

NO manager or artist would think of arranging a concert or recital of any sort between Dec. 12 (the date Christmas festivities actually begin) and late January. Only afterwards begins a slow resurrection of musical life in Mexico City. The preceding November, however, is a different story. This past November was UNESCO month here. Consequently there were special musical events when the second World Congress of that international organization was held under the auspices of the UN. A number of special events in honor of the Congress were arranged by the Mexican government.

Two of these events deserve special mention. One was the concert given by the Orquesta Sinfonica de Mexico, held in the Palace of Fine Arts. A Beethoven program was given, including the Egmont Overture and the Ninth Symphony. In the latter the choir was that of the National Conservatory and the soloists Irma Gonzales, Orlalia Dominguez, Jose Sanchez and Roberto Silva. Seldom has Carlos Chavez conducted in a more inspired fashion. The enthusiasm of the hearers was effusive.

The other offering was a performance of Don Quixote—a series of episodes from Cervantes' great work. The author of this dramatic version was the Mexican poet and novelist, Salvador Novo. Special music was written for each act—for the first by Jesus Baly Gay, for the second by Carlos Chavez and for the third by Blas Galindo. It was well played by the Conservatory Orchestra under Eduardo Hernandez Moncada. Of the large cast one must mention the player of the title role, Rogelio Gonzales, and Carmen Novelty, the Dulcinea. The representation was given before a gathering of 24,000 students.

Three Choral Concerts

As usual, the famous Coro de Madrigalistas, under Luis Sandi, gave a post-season series of three concerts at which some excellent singing was to be heard. The program ranged from works by Orlando Lasso to music by Carlos Chavez. Another event of importance was the presentation of Fauré's Requiem by the Choral Ensemble of the Conservatory under Julio Jaramillo.

By presidential decree the Orquesta Sinfonica del Conservatorio has been reorganized and now occupies the rank of a full fledged symphony orchestra. Eduardo Hernandez Moncada, choir master of the Opera Nacional, has been appointed conductor. The reorganized orchestra's inaugural concert proved a great success. Apart from works of the standard symphonic repertoire was one particularly unconventional composition—a Toccata for percussion instruments, by Carlos Chavez. The program also offered a well-written symphony by the conductor.

Operatic offerings included a first local performance of Gluck's Orfeo, given under the leadership of the well known pianist, Salvador Ochoa, who this time made his debut as a conductor. The instrumentalists were those of the Orquesta del Conservatorio. The chorus was recruited from the Conservatory Choir and the ballets were danced by the members of the governmental Academia Mexicana de la Danza. A lasting impression was made in the title role by the Mexican contralto, Orlalia Dominguez. Guadalupe Perez Arias was the Eurydice. To date the opera has had three hearings and the probability is that it will

figure in next year's post-season series. Other opera given this year by the Institute of Fine Arts were Pergolesi's Serva Padrona and Falla's Retablo del Maese Pedro.

The Society of Chamber Music has finished its series of 10 concerts, the seventh of which was devoted to old English masters and also to works by Tartini and Couperin. What this society is doing for classic music the Monday Evening Concerts are doing for modern and particularly for Mexican modernists' works. The sixth concert of this series was devoted to an observation of the 400th anniversary of Cervantes' birth. Works by Adolfo Salazar, Rodolfo Halffter and Luis Sandi were heard, as well as an Homage to Cervantes, for two oboes and strings, by Jose Pablo Moncayo, and an orchestral suite by Blas Galindo.

An exciting concert was given by the National Radio in commemoration of the centenary of Mendelssohn's death. Distinguished artists participated and a fine orchestral and choral program was arranged and conducted by Dr. Ernest Roemer. Well attended recitals have been given in recent months by the Mexican pianist, Angelica Morales, widow of Emil Sauer, who after many years in Vienna has returned to settle in Mexico; and Paul Loyonnet, the French pianist, who has become a great favorite here, gave a series of recitals, one an all-Beethoven program.

Other foreign visitors heard have been the Petits Chanteurs à la Croix de Bois, from Paris, who have gained a large following and have made four appearances already, to be followed by others; and the Vatican Choir, which has successfully initiated a concert series.

A gifted Mexican pianist, Fausto Garcia Medeles, has won a following in a series of piano recitals in which he showed himself a particularly talented interpreter of Debussy. With the support of the National Conservatory Orchestra the State Academy of the Mexican Dance gave at the Palace of Fine Arts, admirable performances of six original ballets with music by Milhaud, Bach, Jimenez Mabarrack, Sandi, Scarlatti and Blas Galindo.

Robertson Trilogy Played in Utah

Tribute Paid to Composer in
Home State—Maurice Abravanel Leads Orchestra

SALT LAKE CITY.—Five thousand concert-goers rose to their feet to applaud and recall Leroy J. Robertson and Maurice Abravanel, conductor of the Utah Symphony, at the conclusion of the first Utah performance of Mr. Robertson's prize winning Trilogy Jan. 3 at the Tabernacle. No composer has received a more spontaneous tribute here than the winner of the \$25,000 Henry H. Reichhold award.



Maurice Abravanel

Mr. Abravanel and his 85 players gave the complex score an interpretation marked by subtle nuances and genuine emotion.

The Trilogy seemed to be the music of a sincere composer who has something to say and who never descends to cheapness. The second movement's Largo made a particular impression with its English horn solo over muted strings and its powerful brass chorale.

The opening works in the program—Bach's Suite No. 3 in D Major and Mozart's Symphony No. 40 in G Minor—demonstrated the strides that the Utah Symphony has made under Mr. Abravanel's direction. Tonal balance and quality, dynamic range and the blending of the choirs have improved immensely.

Popular support of the orchestra is increasing. On Jan. 15, Mr. Abravanel conducted the first of 10 Thursday evening broadcasts over CBS Station KSL under the sponsorship of ZCMI, Salt Lake City department store.

GAIL MARTIN

Messiah Sung In Salt Lake City

SALT LAKE CITY.—The 32nd annual presentation of Handel's Messiah by the Salt Lake Oratorio Society at the Tabernacle on Dec. 28 with Alfred Greenfield of New York conducting resulted in an artistic and musical triumph for soloists, chorus of 400 and orchestra.

umph for soloists, chorus of 400 and orchestra.

Notable improvement was attained in basing the orchestral accompaniment on the recently published Cooper-Smith edition of Messiah. Mr. Greenfield increased the number of strings, tripled the woodwinds, and eliminated clarinets, trumpets and trombones. The piano, used without pedals, approximated the cembalo. Clarity of orchestral line and delicacy of orchestral coloring rewarded this forethought. Soloists were Blythe Taylor Burns, soprano, substituting at the last moment for Barbara Stevenson of New York, who was stricken by laryngitis; Margaret Tann Williams, contralto; Harold Haugh, tenor, and Orcenith S. Smith, bass. G.M.

Novaes Soloist With Baltimoreans

Brazilian Pianist Plays Beethoven Fourth Concerto—Martin Work Heard

BALTIMORE.—The Baltimore Symphony, Reginald Stewart, conductor, at its Dec. 17 concert at the Lyric gave the first American performance of Martin's Toccata and Canzone which the audience listened to with polite attention. The high point of this program was the fine interpretation given to the Beethoven Fourth Concerto by the pianist Guiomar Novaes.

On Dec. 21 the orchestra gave an all-Wagner program which was heard by a record attendance, this concert being one of the popular series given by the Bureau of Music, Department of Recreation and Parks.

The National Symphony, Hans Kindler conducting, with Myra Hess, as solo pianist, on Dec. 16, thrilled the large audience in a performance of the Schumann Concerto. The applause was indeed a warranted tribute to this great artist's glowing presentation. This program included a work new to local hearers, the Scena by Burrill Phillips.

Samuel Barber's Ballet Suite, Medea, received its first Baltimore performance when the Philadelphia Orchestra with Eugene Ormandy conducting presented the novelty at its concert, Dec. 29. The composer was called to the stage to acknowledge the applause after the orchestra disclosed the grim picturization which the score holds. Luboshutz and Nemenoff, pianists, gave delight with a refined reading of the Mozart Concerto in E Flat. FRANZ C. BORNSTEIN

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OPERAS

(Continued from page 6)

these Sicilian peasant girls would leave off their high heels, which make them walk and run around as if on stilts. Mr. Bjoerling added another to his top-flight portrayals this year. He was in superb voice and made Turiddu a boon to the ear. Miss Jordan was attractive if not over-sensuous as Lola.

Pagliacci featured Frederick Jagel who sang the role of Turiddu Dec. 19. He was much more at home as Canio and his big dependable voice had many measures of warmth and communicativeness. Giuseppe Valdengo repeated his truly fine Tonio and others were also in better estate: Licia Albanese as Nedda, Hugh Thompson as Silvio and Leslie Chabay as Beppe. The latter turns his own cartwheels—no need for a stunt man. Q.

Manon, Jan. 1

Massenet's Manon was repeated on Jan. 1, with Bidu Sayao in the title role, Charles Kullman as Des Grieux, Martial Singher as Lescaut and Mmes. Greer, Stelman, Turner and Messrs. de Paolis, Cehanovsky, Moscona and Luise in the lesser parts. Mme. Sayao was much applauded for her delivery of the Je marche sur tous les chemins and her appeals to Des Grieux in the St. Sulpice scene, though her voice sounded far too light for much of the music in the other acts. Mr. Kullman, who was in good form, sang the dream air and the Ah! Fuyez effectively. The best performance of the evening, stylistically and otherwise, was the Lescaut of Martial Singher. Mr. Fourrestier conducted and repeatedly blanketed the voices with heavy orchestral sounds. P.

La Gioconda, Jan. 2

At the season's second performance



Fritz Busch

of Ponchielli's La Gioconda Blanche Thebom replaced Risè Stevens as Laura. The rest of the cast remained unchanged, with Daniza Ilitsch in the title role, Leonard Warren as Barnaba, Margaret Harshaw as La Cieca, Richard Tucker as Enzo, and Giacomo Vaghi as Alvisio.

Miss Ilitsch's striking personality and unerring instinct for dramatic effect suit her especially for the role of Gioconda. The exit at the end of the first act, with its finely-spun final note, the agitation of the brief monologue after Laura has been drugged, and above all, the despair with which she imbued the Suicidio revealed a brilliant actress. All the more regrettable, therefore, were the pinched, strident top tones which the soprano produced, though these vocal blem-

ishes could not detract from the power of her characterization.

Miss Thebom was a comely, sumptuously costumed Laura, a bit too calculated in her "business" but fully equal to the vocal demands of the role. Mr. Warren and the others were also in good form, though Mr. Tucker strove for climactic tones which would have sounded twice as rich with half the volume. Emil Cooper was again the strenuous conductor. S.

Tristan und Isolde, Jan. 3

One of the most glowing Tristans the Metropolitan has given in years was conducted by Fritz Busch for the Saturday afternoon broadcast. Mr. Busch returned to the podium



Left, Lauritz Melchior as Tristan

Right, Alexander Sved as Scarpio



Helen Traubel as Isolde



after a long siege of illness, in splendid form and spirits. Helen Traubel, also recently recovered from an illness, and Lauritz Melchior, who arrived after an exhausting journey by plane across the country just in time for the performance, were also singularly eloquent in their familiar roles. One can only conjecture after such splendors, that if this is the effect of illness upon operatic standards, then what the Metropolitan needs is an epidemic!

In Mihaly Szekely the Metropolitan has a new King Marke of the very first rank, vocally magnificent and noble in bearing. All too often, Marke's heartbroken outburst, instead of being one of the most poignant episodes of the opera, as Wagner conceived it, merely seems to slow the pulse of the action. But when a great actor and singer takes the role, the marvelous psychological insight of Wagner's plan is fully revealed. Again in the infinite sadness of Marke's "Tod denn alles, alles Tod" Mr. Szekely gave a good measure of his stature as an artist.

Though she had sung the taxing role of Laura in Gioconda the evening before, in an emergency appearance, Blanche Thebom found no difficulty in the soaring tones and dramatic climaxes of the part of Brangäne. Rarely has the tower warning welled out with such sumptuous richness. In the first act, Miss Thebom's movement was admirably plastic but too calculated in its effect. The constant turning of the head in profile, the sudden fall at the front of the stage, though excellent dramatic conceptions, have not yet been worked into an illusion of nature. But this is a potentially superb characterization; and one could not ask for a more beautiful voice.

Neither Miss Traubel nor Mr. Melchior was in best vocal estate, a matter of no importance, considering the ardor of their performances. Though Miss Traubel avoided the high B's and C's and used half voice excessively in the first act, she has never portrayed Isolde's scorn and tenderness more convincingly, or sung the first part of the love duet in the second act so exquisitely. Nor has the anguish of Tristan in the last act ever been more overwhelmingly realized by Mr. Melchior. One will not forget the frenzy with which he cried out: "Wie, hör' ich das Licht?"

An important element in the power of this act was the touching Kurvenal of Joel Berglund. This was not the oaf of doglike devotion who is so often presented to us but the devoted and noble friend depicted by Wagner's text and music. Space limitation forbids any detailed account of Mr. Busch's treatment of the score. Suffice it that it was masterly not only in its passionate intensity but in its constant sensitivity to rhythmic flux, texture and color. R. S.

La Bohème, Jan. 3

Jussi Bjoerling and Bidu Sayao returned to the cast of La Bohème on Jan. 3 which was practically a guarantee of a good first and a fine third act. The tenor was again in lustrous voice, and Rodolfo is one of his most congenial roles. The Narrative and the duet were ringingly, excitingly sung and the high C at the close as firm and true as has been heard here for years. In the garret horseplay in the corner acts he was a tower of support to the others—Hugh Thompson, John Brownlee and Nicola Moscona, and not swallowed up by the heavier voices as some tenors are apt to be. The third act farewells were done with exquisite pathos and beautiful tone. Miss Sayao is a pretty, affecting Mimi, but the voice remains light and too delicate, especially when coupled with the full lung power of such a tenor. Miss Benzell adds no vocal grace to the part of Musetta, and because she forces vocally also broadens her acting to the point of caricature. Melchiorre Luise is a satisfactory double buffoon. Giuseppe Antonicelli seemed to have difficulty in finding the proper balance between stage and orchestra, for the latter was often so loud that it even hid the more voluminous voices. Q.

Tosca, Jan. 5

A repetition of Tosca was given on Jan. 5, with the same cast as the blizzard-beset performance of Dec. 26 except for the restoration of Alessio De Paolis to his familiar role as Spoletta. Mr. De Paolis was snowbound at the time of the last performance. The Tagliavini couple, Ferruccio and his wife Pia Tassinari, sang with their usual fervency, and Alexander

(Continued on page 36)

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North Carolina Symphony Pioneers in State-wide Music Appreciation

CHAPEL HILL, N. C.
RECENTLY, a visitor asked Benjamin Swalin, under whose guidance the North Carolina Symphony and the Symphony Society functions, how the Symphony drive was progressing. He replied, "We are not having one drive; we are having fifty-five drives."

Finances for the North Carolina Symphony are acquired through a small but significant state subsidy and through the membership subscriptions of 12,100 North Carolinians in various communities of the state.

Concerts are given in pairs—one free matinee for school children and a regular evening concert for the adults. It is the policy of the orchestra to play in many different communities of the state, at the same time accentuating the educational programs for children. The orchestra played before 100,000 children during the past season, and gave 115 concerts in 58 communities.

The North Carolina Symphony comprises two units: the Little Symphony, of 23 players, designed for performing in communities too small to warrant the services of the full orchestra, and the Full Symphony with 65 players that will play about 60 concerts in 26 communities, during its season from March 31 to May 20. This season the Little Symphony will play 65 concerts in 29 communities in North Carolina, during a season lasting from Feb. 1 until March 31.

The Symphony has its headquarters in Chapel Hill, but its home is actually the entire state of North Carolina. It belongs to such tiny, but enthusiastic musical communities as Banner Elk, Windsor, Franklin, Andrews and Warrenton, as well as to the cities of Charlotte, Wilmington, Winston-Salem, Asheville, Durham, Greensboro and Raleigh.

Included in the tour this year will be a pair of concerts for Negro students in Greensboro, played for the school children in the afternoon and for the students of Agriculture and Technical College in the evening. The tour this season includes, for the first

Benjamin Swalin,
conductor of the
North Carolina
Symphony



time, several engagements out of the state, a new development that promises considerable expansion.

The orchestra will present a number of adult soloists and four child soloists chosen by state-wide auditions. Music appreciation lecture programs for the smaller communities requesting them, may also be on the agenda.

For the past two seasons children's concerts have been an outstanding feature of the orchestra's activities. The children are orientated for the programs weeks in advance of the performance by illustrations, recordings and literature, especially prepared for them by Mrs. Adeline McCall and Mrs. Benjamin Swalin, co-chairmen of the children's division.

Concertos and arias for the soloists are selected by the auditions committee. During the coming season, the featured concertos for the child piano soloists will be those of Bach, Mozart, and Mendelssohn, while adult soloists will play concertos by MacDowell, Rachmaninoff, Mozart, Beethoven and Gershwin. The musicians play two concerts daily from Monday through Friday.

Mr. Swalin is a violinist, having played in the Minneapolis Symphony at the age of 18. Later he studied with Franz Kneisel and Leopold Auer, supplementing this study with advanced theory work at the Institute of Musical Art. He acquired a Ph.D. degree at the University of Vienna and received artist diplomas from the Hochschule für Musik.

excellent advantage. The composer was present.

Berlioz's *Symphonie Fantastique* was given rousing treatment and brought a most enthusiastic reception from the large audience. The soloist was Sandra Berkova, 14-year-old violinist from the west coast who played the Wieniawski Second Concerto with true musical authority and a very fine tone quality. She was most enthusiastically received.

In Mr. Golschmann's absence, Harry Farbman showed his fine gifts as a conductor in the 10th pair of concerts, Dec. 19-20. Starting with Roy Harris' overture *When Johnny Comes Marching Home*, he advanced to Brahms' *Symphony in D Major*, in which he exhibited an unfailing sureness of control, resulting in a performance of fine perspective throughout. Edith Schiller, as soloist, gave an excellent performance of the Third Beethoven Concerto. There was perfect unity between soloist and orchestra. The program closed with Weinberger's polka and fugue from *Schwanda*.

The St. Louis Women's Symphony, Laurent Torno conducting, appeared in the first concert of its 10th season on Dec. 16 in the Soldan High School auditorium. Barbara Mallinckrodt, as soloist made an excellent impression with her playing of Mozart's *Piano Concerto No. 23*. Orchestral works included compositions by Haydn, Beethoven, Ravel, Sanders and a string suite based on hymn tunes by George McKay.

HERBERT W. COST

Minneapolis Men Play Sessions Work

Violin Concerto Given Reading
by Mitropoulos and Orchestra's Concertmaster

MINNEAPOLIS.—Principal deviation from routine in this year's concerts of the Minneapolis Symphony Orchestra was the playing of the Roger Sessions Concerto for Violin and Orchestra in B minor, under Dimitri Mitropoulos, the orchestra's regular conductor, with Louis Krasner, concertmaster, as soloist. Whatever the purported difficulties of this controversial concerto, they disappeared between Mitropoulos and Krasner, both of whom delight in untying the knots of contemporary music.

The Sessions concerto actually is reasonably accessible to the listener and very little strain on those who resent modern freedom of tonality. It has technical and intellectual interest but for the average hearer falls short for lack of sufficient obvious drama in its construction. The California composer was present to hear his concerto and shared in the bows.

Guest artists with the Minneapolis Symphony thus far this season have been: Marian Anderson, singing at her thrilling best; Vronsky and Babin, playing the Mozart Two-Piano concerto and Britten's *Scottish Ballad*; Nathan Milstein, making the Dvorak Violin Concerto in A Minor sound fresh and valuable, with Associate Conductor Yves Chardon on the podium.

William Kapell was guest artist with the Minneapolis Symphony at the concert (Dec. 12) at which Leonard Bernstein was guest conductor. They gave the Rachmaninoff Concerto No. 3. They were not always exactly of one mind what the procedure should be, but with their youth-

ful fervor they gave a nervous, alert performance which stirred the audience to a high state of excited enthusiasm.

Other guest conductors heard during Mr. Mitropoulos' absence while leading the New York Philharmonic and Philadelphia orchestra were Fabien Sevitzky of the Indianapolis orchestra, Charles Muench, and Eugene Ormandy, former Minneapolis conductor. Sevitzky made the Respighi *Pines of Rome*, neglected hereabouts for 10 years, sound like a brand new prize package. Muench included the first Minneapolis hearing of the Rousset *Symphony No. 3* in an all-French program, working his very individual brand of magic with the orchestra. Ormandy, conducting here Dec. 19, the night when Mitropoulos was guesting with the Philadelphia orchestra, displayed very successfully his own transcription of the Bach *Passacaglia* and *Fugue in C Minor*.

Soloists at Sunday Twilight concerts of the Minneapolis orchestra have been Felix Witzinger, Swiss pianist now a member of the Carleton college, Northfield, Minn., music faculty, and Frederic Smith, New York and Minneapolis baritone.

Assisting organization at a Twilight concert Nov. 30 was the University of Minnesota chorus, 300 mixed voices conducted by James Aliferis who also was guest conductor of the orchestra. Two choruses from Handel's *L'Allegro* and the William Schuman *Secular Cantata* Nov. 2, *A Free Song*, on lines from Walt Whitman were included.

NORMAN HOUK

Miura's Life to Be Filmed

Plans were recently made in Tokyo for a biographical motion picture of the late Japanese soprano, Mme. Tamaki Miura, to be produced by the Daiei and Toho cinema companies.

Rivier Work Has St. Louis Premiere

Composer's Third Symphony
and Harsanyi's Divertimento
Given First Readings

ST. LOUIS.—Nathan Milstein highlighted the seventh pair of symphony concerts, Nov. 29-30 with a masterful performance of the Brahms Concerto. The remainder of the program was interesting with a first local performance of the concerto for oboe and strings by Cimarosa in which Albert Goltzer distinguished himself as soloist. This was followed by Rivier's Third Symphony in G Minor for String orchestra, also heard for the first time.

On Dec. 6-8, Mr. Golschmann arranged a program that was distinguished in its performance, opening with a spirited reading of the overture to *Der Freischütz*. Then came a premiere of Tibor Harsanyi's *Divertimento* (serenade) for string orchestra and trumpet in four movements, the solo part being very well executed by Robert Weatherly. The cello soloist, Edgar Lustgarten, gave an opulent performance of Schelomo. Mr. Golschmann concluded the program with a most sensitive reading of the Schubert *Symphony No. 7*.

On Dec. 13-14 Mr. Golschmann provided a brilliant program starting with the prelude to *Musorgsky's Khovantchina*. A first time hearing was given to a Suite for String Orchestra by Felix Labunski in which the entire string section showed to

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Bringing Composers and Pianists Together

THE North American Prize, a new contest for pianists, with a top award of \$1,000, is described elsewhere in this issue. Since the files of *MUSICAL AMERICA* already groan under the weight of tons of information about dozens of competitions for pianists, instrumentalists, composers, conductors and musical essayists, the addition of one more document to the collection may hardly seem cause for jubilation.

But the North American Prize serves a new and valuable function. In many other quarters composers may already compete for riches, or at worst hope for a medal or a citation; pianists may seek to launch their careers by entering any of several important competitions. Until now, however, no contest has undertaken to bring composers and pianists together, to make sure on the one hand that living composers' music gets played and on the other that pianists devote reasonable attention to music of their own time.

Each contestant for the North American Prize is required to prepare a one-hour program of works by citizens of the United States, Mexico or Canada, and to memorize one required work, Louise Talma's First Piano Sonata. There are no other stipulations. Anyone, whatever his age, sex, nationality, height or color of hair may enter if he is willing to address himself to music by living North American composers.

The least attractive feature of the award is its geographical restriction. A composer from Cuba, Puerto Rico or Hawaii does not deserve to be excluded because he chances to live on an island separate from the North American continent. (Manhattan is an island, too). And why should a Panamanian or Guatemalan composer be ruled out of bounds merely because his country lies south of the Mexican border? For that matter, why should North America be singled out at the expense of South America, Australia, or even poor, tired old Europe? If an Englishman or a Belgian is allowed to take part in the contest by playing American pieces, it would promote a healthy international reciprocity if an American were permitted to play English or Belgian pieces. This flag-waving clause suggests that someone else might do well to improve upon the North American Prize by instituting still another award designed to unite composers and pianists (or any performers) of all nationalities without setting up boundary lines.

Those whose devotion to contemporary music is lukewarm are likely to object that a contest sponsoring the exclusive performance of this music is lopsided. It is, of

course; but by its very lopsidedness the North American Prize helps counterbalance the many piano competitions in which little or no enthusiasm is reserved for music outside the standard repertory. The usefulness of the new prize as a corrective inevitably depends, in the final analysis, on the merit of the music in the stipulated list. Fortunately the current choice of a required work is sound, for Miss Talma, a gifted pupil of Nadia Boulanger, deserves to be known better outside her home city of New York.

Alas, Poor Mozart, He's in the Repertory Now

THE rise of Mozart's operas to the best-seller class at the Metropolitan in the past five years has added his name to the stock list of composers—Verdi, Puccini, Wagner, Bizet and Gounod—whose operas give perpetual stability to the box office. Not long ago Don Giovanni would have been an unimaginable choice for a Saturday night non-subscription benefit, but in 1948 it provides as secure a guarantee of a sellout as *Aida* or *Carmen*.

The care and skill with which such men as Bruno Walter and Herbert Graf restudied the Mozart operas a few seasons back contributed greatly to their popularity. *Le Nozze di Figaro* was presented with enchanting ensemble by a hand-picked cast which included—subject to occasional variation—such adroit Mozartean experts as Bidu Sayao, Jarmila Novotna, Eleanor Steber and Ezio Pinza. The ritualistic mysteries of *The Magic Flute* were rendered more accessible to a wide audience by a translation that does less than the usual amount of violence to the original text; and the opera was refurbished by a production which, while wholly devoid of taste, succeeded in sparing the audience a ten-minute wait for each scene change.

With their safe establishment as repertory items the Mozart operas have now entered a second and less cheering phase at the Metropolitan. They have become perfunctory. Just as it now taxes the memory of the oldest subscriber to remember how *Aida* or *Carmen* looks and sounds when it is properly prepared on the stage and in the pit, it will soon be difficult to call to mind the freshness and sparkle with which the Mozart operas were once invested. Mediocrity and dullness afflict *The Magic Flute* nowadays; and this season Don Giovanni has been presented, and even broadcast to millions of radio listeners, by a cast half of whose members were simply not able to sing it.

Familiarity should not breed contempt in

Personalities



Lily Djanel flashes dazzling smile. She is with Franz Lehar in Zurich, Switzerland

a major opera house. The operas which fill the cash box, in all justice, deserve the profoundest respect and the most faithful attempt to reach and preserve a superlative level of performance.

A Sprig of Laurel for the Philharmonic

AT midseason the New York Philharmonic-Symphony Society deserves a special salute this year. When the plan was announced last spring of dividing the 1947-48 season among five short-term conductors, dire predictions arose from many quarters. With such rapid and continual changing of leadership, it was maintained, the orchestra would surely fall to pieces rapidly, losing the benefits of the discipline even Artur Rodzinski's antagonists conceded he had given it.

It has now become plain that this fear had no foundation. Week after week the orchestra plays so well and so responsively that the New York public pays it the highest tribute by taking its excellence for granted. And not in a good many years have the programs offered so constant a stimulus, so vital and arresting a series of departures from the beaten track. Two symphonies of Mahler (one a belated American premiere), one of Bruckner and the Alpine Symphony of Strauss have relieved the pressure on Brahms and Tchaikovsky. Recent works already played by visiting orchestras, such as Copland's Third Symphony and the Strauss *Metamorphoses*, have been taken into the resident orchestra's repertory.

The list of new works, while not unusually long, has displayed a discriminating standard of choice in such pieces as Krenek's Fourth Symphony, Barber's Cello Concerto and Honegger's *Jeanne d'Arc au Bucher*. Long life to the rejuvenated Philharmonic!

MUSICAL AMERICA

Founded 1898

Publisher:

JOHN F. MAJESKI

THE MUSICAL AMERICA CORP.

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THIS month's recipient of the American Woman's Association "Woman of the Month" award is **Rose Bampton**, soprano. Miss Bampton is the first musician to be so honored. . . . **Lauritz Melchior**, Wagnerian tenor, will sing at a benefit concert on Jan. 23, co-sponsored by two of the oldest singing societies in existence, the Liederkrantz Society of New York and the Arion Singing Society of Brooklyn. At a banquet following the concert, Mr. Melchior will be made the second honorary member of the Liederkrantz Society, the only other honorary member being Dr. **Walter Damrosch**. . . . **Alexander Gretchaninoff**, Russian composer who is now an American citizen, heard his Fifth Symphony played for the first time on Jan. 4, by the Pittsburgh Symphony under the direction of **Vladimir Bakaleinikoff**. The work was composed ten years ago.

Stella Roman, in the title role of the Metropolitan's performance of *Aida* on Jan. 12, added an authentic note to her costume by wearing a gold slave chain of Cleopatra's time, 2000-year-old gold hoop earrings, an Arabic gold ring and a Canaanite or Humaoan necklace, all genuine. These ancient gewgaws were loaned to Miss Roman for the occasion by Paul Ilton, archeologist. . . . **Sylvia Marlowe**, harpsichordist, and Leonid Berman, the French painter, were married on Jan. 6. They plan to divide their time equally between this country and Europe. . . . **William Kapell**, pianist, has a younger brother Bernard, a violin student, who is now concertmaster of the Princeton Orchestra. The orchestra has been widely heard on a recent tour with a Princeton Triangle Club production, *All Rights Reserved*.

Frederick Jagel's recital at New York's Town Hall on Jan. 22 will mark his 20th year as a tenor with the Metropolitan and on the concert stage. . . . On Jan. 3, radio station WQXR dedicated one of its Symphony Hall programs to the memory of the late Sergei Rachmaninoff. Guests on the program were **Vladimir Horowitz**, **Olin Downes** and **Abram Chasins**, all of whom spoke on behalf of the Rachmaninoff Fund. . . . **Jerome Hines**, Metropolitan Opera bass who recently made his first appearance in *Das Rheingold*, has been engaged by S. Hurok for a

(Continued on page 33)

FROM OUR READERS

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Dear MUSICAL AMERICA:

So impressed have I been by the usefulness of your annual edition of *MUSICAL AMERICA* as a guide and index to artist activities throughout the country that we would like, if possible, to have 400 copies of the forthcoming edition to distribute around the country.

We would appreciate it very much if when the edition is printed, we could have the 400 copies shipped here to The Baldwin Piano Company, 1801 Gilbert Avenue, Cincinnati, Ohio. We would, also, appreciate it if you would send the bill for these issues to the General Office here in Cincinnati.

Best regards and a very Happy New Year to you.

Very truly yours,

EUGENE WULSIN,
The Baldwin Piano Company

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Personalities

Yehudi Menuhin retires for two years. . . . Charles Wakefield Cadman accompanies Anna Case at her Charlotte recital. . . . Bernardino Molinari arrives for guest conductor season with St. Louis and N. Y. Philharmonics.

1928

Moscow

Dear MUSICAL AMERICA:

You may be rather surprised to receive a letter from Moscow, from a country which is so much in the news these days. Once again, however, *MUSICAL AMERICA* has penetrated borders and domains, and I am very happy to tell you that *MUSICAL AMERICA* has been coming regularly to me ever since I arrived here, just about a year ago.

I am an employee of the Canadian Embassy, and you don't know with what pleasure I await *MUSICAL AMERICA* to come along in the mail—here, in music, and unfortunately in so many other ways, we are virtually cut off from the outer world, and it is indeed a great comfort to have your wonderful magazine rolling in, telling us what has been going on in the musical world back home.

As a subscriber of some eight years now, I don't think I have missed a single issue—not until this year, that is. The Special Issue of *MUSICAL AMERICA* was despatched from home to me, but alas! has gone astray in the mails. After several months of fruitless searching and checking I have come to the conclusion some other lucky person must have snapped it up on its way here. So I am writing to ask you if you would possibly have one more copy left in your office—they are rare I know, but if you do possess a copy, would you please mail it to me?

It is most interesting to read articles about Tchaikovsky, etc., in *MUSICAL AMERICA*, and have familiar places like the Conservatory and the Bolshoi Theater described. I have become a habitual concert and opera goer at these two historical places, and they indeed possess a wonderful history, which makes them all the more treasurable when we are some of the fortunate few to visit them.

Best wishes to the magazine, and for its continued success in making so many people happy in so many different corners of this troubled world.

Cordially,

FRANK FINNIE

New York

Dear MUSICAL AMERICA:

In your October (1947) issue I noticed an article on page 16 entitled "Naples Hears One Act Contemporary Operas." I was particularly interested in the second paragraph concerning the concerts in the Capri Monastery.

It was while I was serving as a Red Cross staff assistant on the Isle of Capri Air Corps Rest Camp during the winter of 1944 and '45 that I helped start those concerts and gave the opening one myself in the Monastery. We chose the 13th Century



Efrem Zimbalist being received by the artists of the Imperial Theatre in Tokyo on his present tour around the world

Left, Grace Moore, the Metropolitan's newest debutante, is shown immediately after her performance as Mimi in *Bohème* with Senator L. D. Tyson of Tennessee (left) and George W. Ochs-Oakes, a brother of the publisher of the "New York Times"

Music on the Air

Damrosch enlists radio to reach children. . . . Cleveland teaches music by radio. Pioneer in field shows marked success.

1928

Has the Public Changed?

Howard Barlow, youthful conductor of the CBS Symphony, declares radio listeners do not want to be educated by music—they want to be entertained by it.

1928

certosa because it was not only the largest auditorium available, but the only one with a usable piano.

The concerts were initiated as classical entertainment for our American forces there on rest leave. I rounded up some of the refugee artists who had fled from the continent and were making a temporary home on the island. We decided to do the Buxtehude Cantata for soprano, two violins and numerated bass (piano). Our first rehearsal was quite an event for me, as I was supposed to be the "director of affaires" and I had a German-speaking pianist and violinist (graduates of the Conservatory of Düsseldorf), an Italian cellist, and a Polish-speaking second violinist. I had not yet mastered any language but Illinois English.

We dressed formally in our best available clothes. The men wore frock coats and white ties that looked as though they had witnessed the opening night of *The Flying Dutchmen*.

But the important fact is that the certosa was filled to capacity, with half the people standing, as there were not enough chairs. There was absolutely no heat in the place, and February is a bitterly cold month there. The only lights were two eight-taper candelabra on the grand piano. As I sang the steam poured out from my mouth, but that didn't bother the enthusiastic audience. They were completely quiet during the performance and I have never before felt such sincere and genuine appreciation from an audience as I did from those gentle folk.

Sincerely,

BARBARA MALOTTE

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Jeanne D'Arc Given New York Hearing

(Continued from page 3)

to Rheims and the final apotheosis are distinctly feeble, musically speaking, in comparison with the cumulative excitement which the performance generates. After all was said and sung, one found it hard to remember any separate memorable passage, just as one does after a typical Hollywood super-spectacle.

Paul Claudel's text is fashioned after the old mystery plays. It opens with a prologue of Voices in Heaven, which evoke a mystical vision of Jeanne's coming, in answer to the needs and the prayers of France. A dialogue between Jeanne and Frère Dominique follows. Frère Dominique tells her that he has come from heaven with the book of her life, and proceeds to review the tragedy. The voices of earth denounce her as a heretic, a sorceress and an apostate, with brutal violence. In the next scene, Jeanne Delivered to the Beasts, the trial is depicted. Claudel puns on the name Cauchon, one of Jeanne's judges, and makes Porcus her accuser, among the "beasts."

At the stake, Jeanne hears a voice howling in the night. The Dominican explains that it is Yblis, "the desperate," who has blinded her accusers. A curious allegory, called The Kings, or the Invention of Playing Cards, satirizes the greed and stupidity of the monarchs. Jeanne recalls her youth and the voices of Catherine and Marguerite. A pageant of the populace at Rheims reminds one of the prodigal luxuriance of a Brueghel. In the next scene, Jeanne's Sword, she tells Frère



Charles Münch
Rehearsing

Lisa Larsen



Enid Szantho



Nadine Conner



Jarmila Novotna

Vera Zorina with
Raymond Gerome,
Belgian actor



Joseph Laderoute



Lorenzo Alvary

Dominique that it was given to her at Domrémy, and remembers her triumphal progress. A touching little snatch of folk song leads to the final transfiguration at the stake, when Jeanne conquers her fears, reassured by the Virgin.

Even in this brief and inadequate summary it can be plainly seen that Claudel has put a tremendous burden upon Honegger. To unify musically such a mixture of dialogue, mystical visions, gigantic choral scenes and scattered solos would probably be impossible, even if the composer had attempted it. Furthermore, the Jeanne of Claudel is a sentimental and vague characterization, unlike the realistic and psychologically convincing Jeanne of Bernard Shaw. In fact, one never quite believes in the work, despite its touches of beauty and exaltation. It is too rhetorical, both in text and music.

Miss Zorina gave a devoted performance of Jeanne. If she was somewhat wooden, the text may be blamed largely for that shortcoming. Mr. Gérôme's flawless diction and nobility of style added immeasurably to the dignity of the work. Mr. Laderoute sang the difficult role of Porcus with the almost hysterical abandon which it requires, though he overtaxed his voice once or twice. And the other singers, including soloists in the chorus were all eloquent. The chorus per-

formed with a brilliance all the more notable because it was singing in French. Needless to say, the orchestra was a pillar of strength throughout the evening.

Honegger's uncanny color sense makes the prelude loom up like a dream from surrounding darkness. The trial scene is a tour de force of syncopated rhythms and savage dissonance. Jeanne's voices are movingly portrayed. And the Wagnerian chromaticism of the final chorus is undeniably powerful. Yet Jeanne d'Arc au Bûcher is a disappointment. The Symphony for Strings is ten times as gripping, even as tonal drama.

ROBERT SABIN

On Jan. 4, for the Sunday Philharmonic-Symphony broadcast Charles Münch again conducted Arthur Honegger's Jeanne d'Arc au Bûcher with an identical cast of soloists and the Westminster Choir.

Metropolitan Gives Tosca In Philadelphia

PHILADELPHIA. — Puccini's Tosca, presented at the Academy of Music on Dec. 23 in the course of the Metropolitan Opera's local series, introduced Pia Tassinari, to Philadelphia three days before her New York debut with the company. Ferruccio Tagliavini sang Cavaradossi and Alexander Sved was the Scarpia. Among others in the cast were Alessio de Paolis, Melchiorre Luise and Lorenzo Alvary. Giuseppe Antonicelli conducted.

W.E.S.

Kleiber Conducts Schubert Symphony

Erich Kleiber made his second appearance at the helm of the NBC Symphony on Dec. 27 (NBC, 6:30 P.M., E.S.T.). The program included Corelli's Concerto Grosso No. 8 in G Minor, Schubert's delightful Symphony No. 5 and the Kunstlerleben Waltz by Strauss.

The Carnival Overture and the Wedding Dance from Waldtaube by Dvorak preceded Tchaikovsky's Fourth Symphony on Jan. 3. Whatever liberties Mr. Kleiber took with the tempo on the first three movements were both reasonable and effective. The slow tempo of the Finale, however, made the movement seem ponderous. B.



Erich Kleiber

Kleiber Concludes NBC Symphony Series

Erich Kleiber's current appearances as guest conductor of the NBC Symphony in Studio 8-H at Radio City concluded on the afternoon of Jan. 10 with a Beethoven program made up of the Egmont Overture and the Symphony No. 3 (Eroica). Mr. Kleiber has highly original ideas about dramatizing these works, but it must be admitted that the orchestra has seldom sounded so slovenly. Mr. Kleiber's changes of tempo in the first movement and the scherzo seemed singularly arbitrary. The tragic climax of the funeral march was deeply stirring and the finale had a sort of headlong excitement, but too much of the playing was coarse and heedless of balance and detail to enable the listener forget these faults.

R. S.

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JEANNE D'ARC AU BUCHER.
Dramatic Oratorio by Arthur Honegger. Text by Paul Claudel.
New York Philharmonic-Symphony, conducted by Charles Münch, Carnegie Hall, Jan. 1.

Speaking Roles

Jeanne d'Arc..... Vera Zorina
Frère Dominique..... Raymond Gérôme

Singing Roles

The Virgin..... Nadine Conner
Marguerite..... Jarmila Novotna
Catherine..... Enid Szantho

A Voice, Jean de Luxembourg, Regnault de Chartres, Porcus, First Herald } Joseph Laderoute

Guillaume de Flavy, A Voice, Second Herald } ...Lorenzo Alvary

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RECITALS

(Continued from page 10)

and caused his excellent accompanist, Artur Balsam, to share in the applause. N.

Elly Kassman, Pianist

With the cooperation of the New York Wood Wind Ensemble, under Robert L. Craft, Elly Kassman, pianist, was heard in an interesting program at the Town Hall on Dec. 29. The main feature of her schedule was Stravinsky's Concerto for piano and wind instruments. The work is not precisely unknown to this city, for it has been performed on two occasions by the Philharmonic—the first time in 1925 under Willem Mengelberg, with the composer at the piano, the second, 20 years later, with Beveridge Webster as soloist.

Miss Kassman has the right feeling for this music and the technique necessary for its unfoldment. She was at her best in the slow movement. However, the whole piece wears well and deserved the present revival. The Largo has a romantic flavor and there is more of the Slavic element in the melodic substance of the other pages than usual in Stravinsky's works of this period. Miss Kassman provided fair performances of a Mozart Sonata, four Chopin Etudes and a couple of short sonatas by the Spaniard, Antonio Soler. She was cordially received. N.

De Paur's Infantry Chorus

The New York debut of De Paur's Infantry Chorus in Carnegie Hall on Dec. 27 was a brilliant success. The chorus, made up of 35 Negro veterans, was organized from members of the 372nd Infantry by Leonard De Paur in 1942 and gave over 2000 concerts for the army in all parts of the world, while still in active service. It is now making its first civilian tours. Mr. De Paur has developed a highly skilled and responsive group of singers, who perform with admirable freshness and enthusiasm. Attacks are precise; balance is sensitive; pitch is accurate; and the chorus has an astonishing palette of vocal colors and nuances at its command.

The program included many arrangements by the conductor calling for virtuoso choral singing. A group of folk songs from Latin America embraced a Mexican huapango, an Argentine vidala, a Calypso song from the West Indies and another from Trinidad. Songs from World War II were represented by I've Got Sixpence (French Partisan); Ch'i Lai (Chinese); Meadowland (Russian);



Raoul Jobin



Antonio De Raco

and Roger Young (American). All of these were sung with genuine zest and rhythmic snap. Mr. De Paur uses a whole battery of choral effects in these ingenious, if sometimes over-elaborate arrangements.

The evening opened with eloquent performances of Henschel's Morning Hymn; two of Paul Creston's Chorales from Tagore, Thou Hast Made Me Endless and Here Is My Foot Stool; and Herbert Haufrecht's Speak! For You Must. The chorus sang this music with such understanding that one would have welcomed a larger group of contemporary choral works of this type. Seldom does one encounter such fervor in the performance of religious music.

Again in the Negro Spirituals and work songs the chorus sang with irresistible conviction as well as technical excellence. The evening closed with Songs of Faith, including Palestrina's O Bone Jesu; Eli. Eli, in Mr. De Paur's version of Schindler's setting; Lvovsky's Hospodi Pomiloi; and Malotte's Lord's Prayer. K.

Raoul Jobin, Tenor

Raoul Jobin, the industrious and capable French-Canadian tenor of the Metropolitan, ventured into the recital field for the first time here on Dec. 29, at the Town Hall. He offered a diversified program, sung for the most part in French—even when it was a question of matters like Bach's Bist du bei mir and an air from Handel's Judas Maccabaeus—and containing such an assortment as the Invocation to Nature, from Berlioz' Damnation of Faust, songs by Fauré and Chausson, the Rachel, quand du Seigneur, from Halévy's La Juive, novelties by Marguerite Canal and Louis Beydts and a group of Canadian folksongs. In addition there were encores, including arias from Tosca and L'Africaine.

Mr. Jobin, irrespective of his undoubted merits in opera, is not yet fully at home on the concert stage. It took him some time to gauge the

acoustics of the Town Hall, so that during the first half of the evening his singing displayed no marked subtlety or refinement and he fell repeatedly into a robustious manner. Even in the lyrics of Chausson and Fauré he caught few of the finer nuances or delicacies of mood. His operatic numbers, though he delivered them with relatively little variety, suited him better. In the second half of the concert, however, his vocalism gained flexibility and ease. A friendly audience applauded him with much warmth. Jean Beaudet supplied capable accompaniments. P.

Antonio De Raco, Pianist (Debut)

A distinctly favorable impression was made by Antonio de Raco, an Argentine pianist of considerable experience in his own country, in his North American debut at Carnegie Hall on Dec. 29. He disclosed not only a comprehensive technical equipment apparently adequate for any demand whatsoever but also a sensitive musical nature, imagination and admirably developed musical intelligence. These qualities were impressively in evidence in his vital and structurally compact reading of the Liszt Sonata, which followed an enkindling performance of the usually too academically treated Sonata in D, Op. 10, No. 3, by Beethoven. While the pictorial brilliance of Debussy's Feux d'artifice was not completely exploited Le Gibet by Ravel was made vivid and ominous, and the spirit of each of the set of four contrasting Tangos and the preluding Evocation by Juan Jose Castro, receiving a first local performance, was convincingly projected. The moodful Evocation and the first tango, the Lloron, proved to be the best music of the set but the subsequent Compadron, Milonguero and Nostalgico were also interesting conceptions on a less idealized plane and they were played with great élan. The pianist's tone was of generally good quality in softer passages but tended to become percussive and hard in fortes. A mannerism of keeping the right elbow elevated was a disturbing factor in the opening performance of the Bach-Busoni Prelude and Fugue in D but it was eventually discarded, with advantageous results. The program ended with a Chopin group. C.

Stanley Need, Pianist

The chief novelty on the program which Stanley Need offered in Town Hall on Dec. 30 was the pianist's own Sonata, played for the first time. It proved to be a long and rather loosely organized work of imitative character. The rest of the evening's fare included Siloti's Paraphrase on Bach's Prelude in C Sharp, Schumann's Sonata in F Sharp Minor, a Chopin group and Liszt's Etude de Concert in A Flat and paraphrase of the Gounod Faust Waltz. Mr. Need has been heard to much better advantage at previous recitals. On this occasion, his performances were often technically uneven and lacking in interpretative projection. K.

Kirsten Flagstad, Soprano

Kirsten Flagstad gave her second New York recital of the season in Carnegie Hall on the afternoon of Jan. 3, before an audience of almost unparalleled enthusiasm. There was a somewhat pallid beginning with two arias from Lohengrin and Du bist der Lenz from Die Walküre, in all of which the piano reduction sounded tinny, nor was the singer at her best in them in spite of the fact that her interpretations were authoritative.

The second group was entirely of Brahms, all well done. An ein Veilchen was listened to breathlessly and given a tornado of applause. Feldeinsamkeit was also very fine. The group brought the same composer's Wiegenlied and Meine Liebe ist Grün as en-

(Continued on page 19)



A NEW SINGING GROUP APPEARS

The De Paur Infantry Chorus, Leonard De Paur conducting, in its debut at Carnegie Hall

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Golschmann Guest With Chicago Men

Leads Orchestra in Two Programs of Standard Works—Piatigorsky Plays

CHICAGO. — Vladimir Golschmann, conductor of the St. Louis Symphony, began a series of guest appearances with the Chicago Symphony on Dec. 18. It was the first time he had been here for several years. There was an air of tension in Strauss' Death and Transfiguration which kept the music from flowing freely, and Brahms' Second Symphony, too, lacked some of its sweep and power. Debussy's Afternoon of a Faun, however, had voluptuous coloring.

Conductor and orchestra were much more at home with each other at the



Vladimir Golschmann

Dec. 27 concert. They began with a crisp, cleanly articulated reading of Bach's D Minor Toccata arranged by Alexandre Tansman, and followed with Beethoven's Seventh Symphony which had a brightness and vigor wonderfully stimulating.

Most notable feature of the evening was Schönberg's Verklärte Nacht. It was searchingly beautiful from beginning to end, and the sense of longing which the music holds was expressed with almost excruciating intensity by the strings. An ovation from the audience came at the end. Ravel's La Valse, subtly and excitingly colored, closed the concert brilliantly.

Orchestra Hall, usually packed to capacity on symphony nights, had rows of empty seats on Jan. 1, and those who stayed away because of the blustery weather or New Year's Eve celebrations missed one of the season's finest concerts.

Artur Rodzinski was back on the conductor's stand and again showed his remarkable way with Mozart. Drawing a tone of silken richness from the strings, he brought an air of elegance to the D Major Symphony (K385), yet always retained its pure classical quality.

Then Gregor Piatigorsky performed the Dvorak Cello Concerto. His heartfelt interpretation of the romantic music and his sunny, golden tone radiated a warmth that made the audience forget the snow-bound streets outside. Enthusiastic applause brought the cellist to the stage many times.

Delius' Walk to the Paradise Garden, sensitively conceived and charmingly executed, preceded a stunning performance of Musorgsky's Pictures at an Exhibition during the second part of the concert. RUTH BARRY

Chicago Features Holiday Music

Evelyn White, Auditions Winner, Gives Recital—Ballet Theatre Appears

CHICAGO.—Evelyn White, winner of the 1947 auditions held by the Chicago Adult Education Council and the Society of American Musicians, claimed her prize—an appearance in the distinguished Musical Arts Piano Series, on Dec. 16 in Orchestra Hall. She showed that she was no run-of-the-mill aspirant, but a pianist of serious intentions and honest ability. In Beethoven's Sonata Op. 27, No. 1, Miss White injected points of style distinctly her own, but she always remained true to the spirit of the composer. She played Schumann's Op. 22 Sonata with freshness and originality, too, and in pieces by Prokofiev, Kabalevsky and Liszt, displayed remarkable fluency.

Delta Omicron, national music sorority, celebrated Founders' Day with a formal banquet at the Cordon Club on Dec. 17. A musical program was furnished by Reinhold Schmidt, bass-baritone, Thalia Heim, pianist, Rosemary Kretlow, contralto, and Louis Rousseau, tenor.

The Fine Arts Quartet introduced a new work by Walter Piston, his Second Quartet, at Fullerton Hall on Dec. 18. It lacked the qualities that

indicate genuine inspiration and which make a piece of music pleasing to the ear on first hearing, though it had obviously been painstakingly rehearsed. The quartet also played chamber music by Beethoven and Mozart.

The Swedish Choral Club, under the direction of Harry T. Carlson, gave its annual performance of Handel's Messiah on Dec. 20, and as usual Orchestra Hall was packed. The chorus sang with a little less than its customary tonal richness, but with great technical fluency. Outstanding among the soloists was Nancy Carr, who brought a haunting spiritual beauty to the soprano parts. Marie Powers, Harold Haugh and Raymond McAfee were the other soloists. The Chicago Symphony and Stanley Martin, organist, provided the instrumental accompaniment.

The Apollo Musical Club presented the Messiah in Orchestra Hall on Dec. 26 and 28 with Edgar Nelson conducting. The club, now in its 68th year, did full justice to Handel's score, and Donald Gramm's excellent voice and understanding of oratorio style made the bass solos particularly attractive. Kenneth Henriksen was the tenor, Charlotte Bond Aldrich, the soprano, and Evelyn Ames, the contralto.

The Christian Choral Club of Chicago, James Baar conducting, gave Bach's Christmas Oratorio in Orchestra Hall on Dec. 29. Soloists were Maude Nosler, soprano; Helene Hekman, contralto; John Toms, tenor, and Raymond McAfee, bass; Martin Benema, organist, and members of the Chicago Symphony assisted.

Ksenia Prochorowa, pianist, and Louis Kaufman, violinist, appeared at a dinner concert in the Blackstone Hotel on Dec. 17. Though late-comers had a distracting effect, Miss Prochorow played zestfully and disclosed a sound, well-disciplined technique. Mr. Kaufman, accompanied by his wife, Annette Kaufman, gave an excellent performance of the Mendelssohn Concerto.

Ballet Theater brightened the holiday season with an engagement at the Opera House from Dec. 25 through Jan. 10. The company, which includes Igor Youskevitch, Nora Kaye, Hugh Laing, Alicia Alonso, John Kriza, Lucia Chase, Dimitri Romanoff and Muriel Bentley, brought two new ballets, Balanchine's Theme and Variations and Jerome Robbins' Summer Day. RUTH BARRY.

Microfilmed Scores to Be Shown During University's Concerts

CHICAGO. — Microfilmed copies of the musical scores being performed will be projected on a screen during the University of Chicago lecture-concerts of the winter quarter at Kimball Hall. Score showings will begin with the second concert on Jan. 28. The technique, believed to be the first experiment of its kind in Chicago, will enable the entire concert audience to follow the score as it is played.

Indiana University Institutes Opera Workshop

BLOOMINGTON, IND.—The School of Music of Indiana University has instituted an opera workshop under the direction of Myron Taylor, who sang the tenor lead in the premiere of Walter Damrosch's The Man Without a Country at the Metropolitan in 1937. Acts of La Bohème and Martha were given in December and a full-length production of La Traviata is planned for the spring.

Institute Elects Thomson

Douglas Moore, Pres. of the National Institute of Arts and Letters, recently announced that Virgil Thomson, well-known composer and music critic for the New York Herald Tribune, had been elected to the Institute's Department of Music.

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RECITALS

(Continued from page 17)

cores. Following the intermission came a group of Grieg, curiously enough, somewhat irregular in performance. Mme. Flagstad's rendition, however, of Grieg's setting of Ibsen's A Swan, remains unparalleled. She ended the group with the difficult Thanks for the Counsel. After many bows she sang With a Primula Veris and I Love Thee, to which latter she gave the spurious second stanza.

Mr. McArthur's accompaniments were musicianly and always in spirit with the singer. H.

Jaroff Don Cossack Chorus

Serge Jaroff brought his Don Cossack chorus to Carnegie Hall on Jan. 2 for the group's annual New York appearance. The singers pleased a large audience with its traditional program of Russian songs and dances, and began the evening's fare with five religious compositions including a cantata of Russian church music by Kastalsky. In the folk songs which followed the Cossacks won their heartiest applause. As usual they sang with considerable vigor and for the most part with finish and precision. On this year's program was an arrangement of excerpts from Glinka's Life of the Tsar and Musorgsky's Boris, splendidly delivered. The highly capable dancers and the agile and energetic Mr. Jaroff were extended their share of the plaudits. L.

Edwin Franko Goldman Honored at Concert

A program of contemporary music written for symphonic band was presented in Carnegie Hall on Jan. 3 by the Goldman Band in honor of the 70th birthday of Edwin Franko Goldman, under the sponsorship of the League of Composers. Walter Hendl was guest conductor of all of the works on the program except Percy Grainger's The Power of Rome and the Christian Heart (commissioned by the League for its 25th anniversary season) which was conducted in its world premiere by the composer. Not the least of the pleasures of the evening was Mr. Goldman's new League



Edwin Franko Goldman

of Composers March, which was performed as a surprise under his baton, together with On the Mall, after a brief ceremony in which Aaron Copland paid tribute to Mr. Goldman's services to composers in improving the band repertoire and commissioning new works. The proceeds of this new march will be given to the League.

Besides Mr. Grainger's new work, the band played three pieces written for Romain Rolland's Le Quatorze Juillet, La Marche sur la Bastille by Arthur Honegger, Prelude by Albert Roussel and Le Palais Royal by Georges Auric, in their American premieres; Henry Cowell's Shoon-three; Pedro Sanjuan's Canto Yoruba; Nicholas Miaskovsky's Symphony No. 19 for Band; Vaughan Williams' Toccata Marziale; Milhaud's Suite Française; and Schoenberg's Theme and Variations.

Mr. Grainger explains in a program note that his Power of Rome and the Christian Heart (referring to the persecution of the early Christians) "is not in any sense program music" but "merely the unfolding of musical feelings that were started by thoughts of the eternal agony of the Individual Soul in conflict with the Powers That Be." The work is written for organ and full band and superbly scored, with an astonishing range of colors and dynamics. Echoes of Delius and Strauss are to be found in the harmony and structure, but the music is profoundly sincere and it bears the stamp of the composer's own personality in every bar. The Honegger and Roussel works also revealed the possibilities of expression in the symphonic band when a master hand is at work. They evoked the sinister threat of revolution rather than its surface glitter.

Mr. Goldman praised his son, Richard Franko Goldman, for his aid in obtaining and performing new band works. He also expressed his gratitude to the Guggenheim Foundation. The entire concert was well conducted and enthusiastically received. R.S.

Andres Segovia, Guitarist

Andres Segovia's first New York recital of the season—in Town Hall on Jan. 4—was extremely well attended, and with good reason. The bland, benignant guitarist's fabulous technique and unique musical approach were well in evidence throughout the evening, and his program was richly laden with fine music. He began with two short pieces by D. Luis Milan, dated 1535, and a Couperin Passacaglia, all rather quiet and full of the dignity of great age, but by no means dull. One of the remarkable facets of Segovia's personality is his knack for ferretting out a piece of music three or four centuries old and imparting to it a lustre it probably never had before.

With F. Sor's Lento e Allegretto, the more brilliant aspects of Mr. Segovia's virtuosity came into focus. From this point on, the guitarist had difficulty in restraining his listeners from interrupting the program with noisy applause at every possible moment. This was rather unfortunate since some larger works were played, a Sonata by Castelnuovo-Tedesco and a Sonatina by M. Ponce, both dedicated to Segovia, as well as a loosely interconnected group of eight short pieces drawn from various works by Bach. However, Mr. Segovia managed to preserve his usual unruffled demeanor and his complete absorption in the music being played. The Bach group was particularly felicitous, as might be expected.

The listed program concluded with three pieces by Albéniz: Leyenda, Torre Bermeja, and Sevilla; in these, the pungent rhythms and haunting melodies of Spain were molded into the kind of living beauty that only Segovia can coax out of a guitar. He obliged his vociferous audience with several encores. G.

Marian Anderson, Contralto

Marian Anderson gave her second recital of the season on Jan. 4, before a sold-out house in Carnegie Hall. Her program opened with four Beethoven songs—In Questa Tomba, Busslied, Wonne der Wehmut and Neues Liebe, Neues Leben—and included a group of Schumann Lieder and the aria Pace, mio Dio from Verdi's Forza del Destino. Following a group of English songs by Frieda Sarsen-Bucky, Charles Griffes and Celius Dougherty, her program closed with a number of spirituals. Franz Rupp, her accompanist who played exquisitely, shared in the applause. K.

Maria Safonoff, Pianist

Maria Safonoff, Russian-American pianist, daughter of the famous Russian conductor Vassily Safonoff, reappeared in recital at Carnegie Hall on Jan. 4 after an interval of several seasons, presenting a program of which Beethoven's Sonata in E Flat, Op. 27, No. 1, and Schumann's Carnival were the major features. As before, her sincerity and musical integrity and her well-rounded technical competence were impressively demonstrated, while her tone seemed to have gained an added warmth and substance. There was a tendency, however, to employ her sonorous fortes too persistently without sufficient subtlety of gradation, with a consequent lack of significant nuance. Schubert's B Flat Impromptu and Mendelssohn's Presto, Op. 7, No. 7, were the opening numbers, and later pieces were by Stojowski, Kodaly, Villa-Lobos, La Forge and Scriabin. C.

Fausto Medeles, Pianist (Debut)

Fausto Medeles, a Mexican pianist who has made numerous appearances in both his native country and in South America, made his New York debut in Town Hall on the late afternoon of Jan. 4. Devoting his program largely to French and Spanish works he gave evidence of an adequate technique and a sincere approach to music. Although Senor Medeles plays with taste, his performance was marked by a monotony of tonal shad-



Serge Jaroff

Andres Segovia

ing and a seeming lack of imagination. This was particularly disturbing in the eight Debussy preludes which formed the central part of his list. He began his program with an Albeniz sonata, continued with a Scarlatti sonata, Franck's Prelude, Choral and Fugue, the Debussy group and short numbers by Ponce, Chavez, Granados and Turina. An audience in which many of his countrymen were present applauded the pianist with enthusiasm and requested several encores. L.

Grace Albert, Folksinger

Accompanying herself with a zither-like instrument popular in the '90s and known as an autoharp, Grace Albert gave a recital of folk songs of various countries in the Times Hall on Jan. 4. The singer disclosed a good

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Marian Anderson

Maria Safonoff

RECITALS

(Continued from page 19)

contralto voice under excellent control and much of her singing was highly enjoyable in spite of the fact that an entire evening of this fragile type of music is inevitably somewhat monotonous. Her audience was interested and it applauded with vigor. K.

Magdalena Nicol, Mezzo-Soprano

Magdalena Nicol, the diminutive but personable Brazilian mezzo-soprano who made a New York debut at the Times Hall, Jan. 5, would have done better to wait before embarking on the recital she prematurely attempted till she had fully recovered from a heavy cold which still beset her. Moreover, the young lady was poorly counselled (if, indeed, she was counselled at all) to have ventured on some of the numbers she did, which were far beyond her present technical, stylistic or expressive capacities. Miss Nicol possesses fine but inadequately schooled vocal material that would yield valuable results with proper training and artistic guidance. Without these she simply risks its future.

Her contributions on this occasion included Monteverdi's *Lasciatemi morire*, Carissimi's *Vittoria*, *Core*, Purcell's *Nymphs and Shepherds* and *When I am laid in Earth*, Bach's air *Leget euch dem Heiland* unter, from the 182nd *Cantata*, Schumann's *Frauenliebe* cycle, Musorgsky's *Songs and Dances of Death*, a set of thumbnail sketches on Japanese poems by Richard Engelbrecht (a German living in the Argentine) and songs by Ovalle, Villa-Lobos, Fernandez and Tavares. Only in the Portuguese texts of the last named group was Miss Nicol truly at her ease. Italian, English and German troubled her sorely and so, too, did Russian (in the opinion of listeners familiar with that language). The newcomer was quite at sea in the dif-



Sidney Foster

Jacques Abram

ficult Bach air and, though she was obviously moved by the Schumann cycle, she ought to have let it, as well as Musorgsky's tremendous songs, severely alone.

The singer had the collaboration of Carleton Sprague Smith for flute accompaniments in the Bach and Engelbrecht numbers with Paul Doktor performing a viola part required in the latter. The efficient Robert Payson Hill was the pianist. P.

League of Composers Sponsors Recital by Reyes and De Menasce

Sonatas by Paul Hindemith, Virgil Thomson, Aaron Copland and Bela Bartok made up the stimulating program performed by Angel Reyes, violinist, and Jacques de Menasce, pianist, in Times Hall on Jan. 6, under the sponsorship of the League of Composers. The climax of the evening was the performance of the torrential First Sonata (1921) by Bartok, a boldly experimental, rhapsodic and yet completely cohesive work, before which everything else paled.

Bartok was still influenced by Debussy's harmony and impressionistic devices in this composition, yet at the same time he was working with the most dissonant intervals and textures, and developing that rhythmic freedom which is so astonishing in his later masterpieces. Technically, the work exploits practically every resource of

the violin and piano, yet the color and the substance of every phrase are indissolubly one. Mr. Reyes and Mr. de Menasce played brilliantly and with complete devotion.

Mr. Copland's Sonata (1943) is one of his most lyric chamber works, diffuse but melodically charming. The piano cadences which punctuate the recitative of the violin would become a mannerism, were they less skillfully handled. A bit more vigor in the last movement would have been welcome. To the writer Paul Hindemith's Sonata in C (1939) sounds forced and cerebral, despite the magnificent structure of the final fugue, which the two performers unfolded eloquently.

Mr. Thomson's Sonata (1930) is a deliberately simple, thematically trite work which represents the composer at his second or third best. The folk quality and naivete of style which are so charming in *The Mother of Us All* simply do not come off in this sonata, though Mr. Thomson seems to be striving for them. He shared the applause with Mr. Reyes and Mr. de Menasce, being the only composer present. R.S.

Rose Marie Price, Soprano

Rose Marie Price, lyric soprano from McKeesport, Pa., gave a recital at the Carnegie Chamber Hall on Jan. 6. The slightly young lady, who is just past 19, exhibited in a program including matters like Handel's *Oh, Had I Jubal's Lyre*, Mozart's *Batti, Batti*, Rossini's *Gia la Luna*, Schubert's *Wohin und Ungeduld*, two Strauss songs, a pair of Puccini arias and French and English numbers, a bright and flexible voice and not a little relishing enthusiasm. She is still in the pupil stage, however, and her undoubted gifts are yet too undeveloped for public exposure. She was well received and plentifully befloored. Arpad Sandor accompanied. P.

Ferrante and Teicher, Duo Pianists (Debut)

Arthur Ferrante and Louis Teicher, a Pittsburgh two piano team launched on the radio last summer as the outcome of a contest, made their local debut in recital at Town Hall on Jan. 7. They proved to be young pianists of well developed technique and seemingly unlimited energy, and their performances were marked by dash and fire rather than the more subtle qualities of imagination, while the finer graces of ensemble playing were but little in evidence.

The program, which began with the Bach Toccata and Fugue in D Minor, in their own transcription, and the Bach-Maier Sicilienne and featured Liszt's Concerto Pathétique was not very fortunately planned. On the whole, it was singularly lacking in real musical substance. But the players seemed to be in their element in Khatchaturian's *Sabre Dance*, the *Danse Infernale* from Stravinsky's *Fire Bird Suite* and arrangements of popular songs by Porter, Kern and Abreu. Other numbers were Milhaud's *Chanson Créole*, a *Prelude* by Beryl Rubinstein, and Gershwin's *Rhapsody in Blue*. C.

Sidney Foster, Pianist

Sidney Foster, pianist, appeared in recital in Carnegie Hall on Jan. 7 in a program made up of works by Mozart, Beethoven, Chopin, Prokofiev, Debussy and Liszt. Mr. Foster plays in a straightforward, objective style and displays considerable brilliance and technical mastery. What one misses in his performance is a feeling for the inner moods of his music. In the A Major Variations of Mozart, which the composer arranged for piano from the finale of his Clarinet Quintet, the pianist approached each section in exactly the same precise and dry style. Beethoven's *Pathétique* also lacked fire and poetic insight, but in the Chopin

Ballade in A Flat he revealed colors and fancy jacking in his other interpretations. He was at his best in this piece and in Prokofiev's Seventh Sonata, the technical obstacles of which held no terrors for the artist. L.

George Ricci, Cellist

George Ricci, the young cellist who made his local debut at the age of 12 with Leon Barzin and the National Orchestral Association in Carnegie Hall, presented his first New York recital in Town Hall on Dec. 8, with Leopold Mittman at the piano. He played Piatigorsky's transcription of a Mozart Sonatina in A Major, the Brahms Sonata in E Minor, Op. 38, the familiar Rocco Variations by Tchaikovsky, Max Reger's Suite for Cello Solo in G Major, and a group of shorter works by Frescobaldi-Cas-

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Genesis Suite Heard in Portland

PORTLAND, ORE.—Werner Janssen directed the Portland Symphony in the Genesis Suite, on Dec. 15, before an enrapt audience. The suite, commissioned by Nathaniel Shilkret, is a

setting of the opening passage of The Book of Genesis by seven prominent composers — Schoenberg, Shilkret, Tansman, Milhaud, Castelnuovo-Tedesco, Stravinsky and Toch. Edward Arnold read the text with resonant diction. Karl Ernst trained the Symphonic Choir for the important choral portions of the work. The program concluded with Dvorak's New World Symphony.

Eugene Istomin, pianist, made his debut here with the orchestra in the matinee concert, on Dec. 14. His interpretation of Beethoven's Concerto in G major, with the distinguished co-operation of Mr. Janssen, reflected depth of musicianship. Orchestral numbers were Mozart's Overture to the Marriage of Figaro, Schubert's Unfinished Symphony, Tchaikovsky's Romeo and Juliet and Copland's Quiet City, a novelty in Portland, in which Maxim Gershunoff, trumpet, and Joseph Posella, English horn, played the solo parts.

Albert Edward Jones led the Apollo Club Male Chorus in the first concert of its 57th Season at the auditorium, on Dec. 10. Louise Imperi, soprano, was the guest artist. The accompanists were George H. Henriksen and Margaret Notz Steinmetz. The reception by the audience was an unmistakable endorsement of the artist's ability and of the progressive spirit of the Club. J. F.

Isaac Stern Presents Milwaukee Recital

MILWAUKEE—Isaac Stern, violinist, appeared in the Auditorium under the auspices of the Civic Concert Association in a recital of classic and modern works on Jan. 2. His performance was marked by fervor and technical brilliance. Alexander Zakin was the piano accompanist.

The Arion Musical Club recently presented the Jaroff Don Cossacks in the auditorium in a program that was given a hearty response by the audience. Also presented by the Arion Club was Handel's Messiah on Dec. 16 with a chorus of 250 voices, Herman Nott, director.

A representation of Hansel and Gretel was staged by the Milwaukee Civic Light Opera Company at the Girls' Trade and Technical High School on Dec. 13 and at the Wauwatosa High School on Dec. 20.

Myra Peache brought the dancer, Harald Kreutzberg, to Milwaukee on Dec. 3 at the Pabst Theatre. Mr. Kreutzberg had not visited the city for some years, but he proved that his feeling for drama, his pantomime and gift of humor are still superb.

Lauritz Melchior and his orchestra of 30 conducted by Ezra Rachlin gave a performance at the Palace Theatre recently. The tenor was in good voice, and he led the audience in community singing. On Dec. 9 Ray Mitchell, Inc., presented Margaret Truman in song recital. A. R. R.

Hannikainen Conducts In Milwaukee

MILWAUKEE—The Chicago Symphony under Tauno Hannikainen appeared here on Dec. 1 in the Pabst Theatre performing Haydn's C Major Symphony (B and H, 97), Liszt's Mazeppa and Tchaikovsky's Romeo and Juliet. Nathan Milstein, violinist, gave a masterful interpretation with the orchestra of the Tchaikovsky D Major Concerto. Myra Peache was the local manager. A. R. R.

Mountain Lakes Symphony Plays First Concert

MOUNTAIN LAKES, N. J.—The Mountain Lakes Symphony made its initial bow in December playing a Haydn symphony, Mozart's Coronation Piano Concerto with Sophie Farber as soloist, Beethoven's Egmont Overture, Bizet's L'Arlésienne Suite and Grieg's Last Spring. Norman Goldblatt is the conductor.

Trenton Symphony Makes Season's Bow

TRENTON, N. J.—The Trenton Symphony opened its 26th season in the War Memorial Building on Nov. 4 under the leadership of Guglielmo Sabatini. Besides hearing an excellent



Guglielmo Sabatini

performance by the orchestra the audience was highly pleased with the appearance of the Princeton University Chapel Choir, Carl Weinrich, director.

The Choir sang The Testament of Freedom by Randall Thompson, professor of music at Princeton University. The work is a musical setting of four passages from the writings of Thomas Jefferson and was conducted by Mr. Sabatini. The composer was in the audience and was introduced by the conductor. Mr. Weinrich then led the Choir in two encores.

Making up the orchestral part of the program were inspired readings of the prelude to Die Meistersinger and Tchaikovsky's Fifth Symphony.

Weissenberg Wins Leventritt Award

Sigi Weissenberg, 18-year-old pianist, has won the eighth annual contest of the Edgar M. Leventritt Foundation. The finalists were: Abba Bogin, Leonid Hambro, Ronald Hodges, Grant Johannsen, Joyce Paull and Sigi Weissenberg. Mr. Weissenberg will appear as soloist with the New York Philharmonic-Symphony at a date to be announced soon.

Mr. Weissenberg was born in Sofia, Bulgaria, July 26, 1929. His mother, Lillian Piha, was his first teacher and he later studied composition and piano with Pantcho Wladigeroff. In 1944, he went to Palestine via Turkey. In Palestine he studied with Leo Kestenberg and was chosen as one of the permanent soloists with the Palestine Symphony. He has toured the Middle East and South Africa giving recitals and came to this country last year. As winner of the Youth Contest of the Philadelphia Orchestra he played the Rachmaninoff Third Concerto with the orchestra.

Jan Peerce Sings In Denver

DENVER.—Oberfelder-Slack presented Jan Peerce on Dec. 13 to a capacity audience. Mr. Peerce was in excellent voice and responded with numerous encores.

The Fox Concert Series, Harry Huffman, manager, introduced Margaret Truman to a capacity audience on Dec. 7. The 21st annual performance of Messiah was given by the Denver Municipal Chorus Dec. 21 with John C. Kendel conducting. The soloists were Willabelle Underwood, soprano; Laura Grauer, contralto; Gordon Hilty, tenor; and Fred Nesbit, bass. All of the soloists gave excellent interpretations of the Handel score. A chorus of 250 carefully selected voices was acclaimed. The orchestra with Richard Sears as concertmaster provided excellent accompaniments. J. C. K.

Ansermet Arrives to Conduct

Ernest Ansermet, permanent conductor and founder of l'Orchestre de la Suisse Romande in Geneva arrived early in January aboard the Mauretania. During his American tour Mr. Ansermet will conduct four N.B.C. Symphony broadcasts and five concerts with the Chicago Symphony Orchestra.

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Networks Prepare for Petrillo Ban

(Continued from page 3)

this turmoil is having legislative problems the settlement of which may affect the radio perplexity in some measure. The decision in Mr. Petrillo's favor in the Lea Act trial, reported elsewhere on this page, may be a vital factor, as the union leader's position is greatly strengthened in the negotiations with the broadcasters, which were immediately resumed. However, on Jan. 19, Mr. Petrillo is supposed to appear before a house committee considering revision of the Taft-Hartley law to curb what Fred Hartley, Jr., (R) of New Jersey calls his "dictatorial methods." Mr. Hartley said that he would propose that the Sherman anti-trust act and the Clayton act, both designed to combat restraint of trade, be applied to a labor monopoly as to a business monopoly.

There is a feeling in the industry that the strike will not take place. The first hedge against this is that if it does, it will last only two weeks. Rumors are circulating wildly about what will happen if it does. Sifting the new grains of probable fact from the informal conversations with various persons in and around the networks—which is all the information that can be obtained and none of it "on the record"—it seems likely that the following will happen:

Symphony orchestra broadcasts can be replaced by recordings as long as the public indicates that this is not unpleasing. No symphony orchestra is at present sponsored, so that the tremendous tangle of legal difficulties in contract matters will not affect

Petrillo Acquitted in Lea Act Trial

Charge of Coercion Unproved by Government—Further Appeal Impossible

James C. Petrillo, head of the American Federation of Musicians, was acquitted on Jan. 14 of charges that he violated the Lea Act in May, 1946. United States District Judge Walter J. La Buy ruled the government had failed to prove its contention that Petrillo, by calling a strike against a Chicago radio station that refused to hire three additional union members, had coerced or attempted to coerce a broadcaster to hire more persons than needed to perform actual services.

Judge La Buy noted that the letter from Petrillo to Station WAAF requesting the station to double its staff was "unaccompanied by threats of the use of force, violence, intimidation, or duress." He said that though the court was of the opinion that the additional musicians were not needed, there was no evidence to show that Petrillo was aware that such additional musicians were not needed.

Since Judge La Buy did not question the constitutionality of the Lea Act, there is no possibility of an appeal by the government. The law remains in the books, although, according to Petrillo's attorney, "The essence of this decision is that the Lea Act is dead."

Immediately after the decision had been read, Petrillo said, "This de-

cision puts a different light on the situation in connection with the radio contract we are now negotiating. When we ask in good faith for musicians that are needed, they can't say we are violating the Lea Act. This decision will help them understand we can ask for more men—I mean men who will work, not standbys."

also felt Mr. Petrillo's displeasure.

This expedient might be resorted to on a wider scale, or the soloists might perform unaccompanied, or play their own records and merely talk. The latter possibility brings up the question of what fees would be paid—regular fees or "talking" fees, and serves to illustrate the many convolutions of the situation and its potentialities for disruption and dissention. If soloists tried to perform with non-union pianists, the issue would be brought to a head, is the general opinion.

Records and transcriptions will be used on NBC and CBS for the first time, breaking a long-established policy in this emergency. Theme songs, and what are called "bridges" and backgrounds, have been recorded in profusion so that dramatic programs may continue with their accustomed musical investiture, and theme songs for several purely musical programs are known to have been waxed.

Recording of entire programs, however, is too expensive as a general policy, although Bing Crosby in the popular field has done it successfully and is said to have laid up a big store of advance programs. In the musical world, the Longines Symphonette has done likewise, and can play older programs rearranged, as was pointed out in the last issue. Also, an official of another company said that to record such musical talent in this way would be "crazy" in view of the perfect commercial recordings which already exist.

Thus Mr. Petrillo faces what seems to be a grim attitude of defiance from the networks, as well as a determination from the lawmakers. The radio industry appears to be taking his edict seriously and to be sharing up their structure against his inroads with the view to resistance as long as it is needed.

Another problem bothers the soloist-on-radio contingent—to sing or not to sing, and if to sing, with what accompaniment. Substitute the word "play" for any instrumentalist except a concert pianist. In the ban on record-making several years ago, soloists used vocal groups as accompaniments. This type of music has been employed for programs recently in the so-called "cooperative sponsorship," which has



James C. Petrillo

be presented the following day by the Metropolitan Opera over ABC. Milton Cross will be the narrator. The Metropolitan Opera Guild will present two members of the Metropolitan in arias and duets with the ABC Orchestra directed by Joseph Stopak.

Opera by P. H. Allen Broadcast by WHOM

The Monastery, a one-act opera by Paul Hastings Allen, was given its American premiere over station WHOM on Jan. 11 (5:00 P.M., EST). The original Neapolitan text by Salvatore di Giacomo was used. The one-hour production was under the general direction of Giuseppe DeLuca, with the composer conducting. The cast included Carlo Autori, baritone, in the leading role of Friar Salvatore; Lydia Cortese, soprano, as Carmela; Victor Tatzos, bass, as Father Guardian and Walter Stafford, bass, in the dual role of a Friar and the Voice Celestial.

The opera was written in Italy in 1912. It has received numerous European performances. The plot revolves around the legend of a Neapolitan sailor who entered a monastery to seek release from the anguish of unrequited love. In the broadcast, the chorus was omitted. The music cannot be classed as modern. In spite of many weaknesses in the score, the opera would be worth staging in English with a full orchestra and cast, if only for the excellence of some of the baritone monologues.

Another opera by Mr. Allen, Mammelle Figaro, is to be presented this Spring. This work is a recent composition and, like the Monastery, is published by Whitney Blake Music Publishers.

McKnight and Bernauer Heard On Metropolitan Auditions

The first program of the Metropolitan Auditions of the Air (ABC, Jan. 4, 4:30 P.M., EST) presented Anne McKnight, soprano, and Robert Bernauer, tenor. Miss McKnight sang the aria, Involami, from Ernani and Richard Hageman's Mirands. Mr. Bernauer was heard in an excerpt from Siegfried and Landon Ronald's Prelude. The program concluded with the duet from the last act of Andrea Chenier.

Farrell Program on CBS Moves to New Time

The CBS series presenting Eileen Farrell, soprano, and the Columbia Concert Orchestra under Alfredo Antonini has switched from Wednesday evenings to Sunday afternoons (CBS, 4:30 P.M., EST). Earl Wrightson, baritone, joined the cast on Jan. 11, replacing William Hess, tenor.

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Providence Hears Busch and Serkin

Beethoven and Brahms Sonatas Given Performance — Charles Wagner's Butterfly Heard

PROVIDENCE, R. I.—Adolf Busch, violinist, and Rudolf Serkin, pianist, were heard in recital on the Brown-Pembroke Concert Series in Alumnae Hall on Dec. 4. A packed hall heard a very superior evening of music highlighted by the Brahms Sonata in D Minor, Op. 108, and the Beethoven Sonata in G, Op. 30, No. 3. Mr. Serkin played the Abegg Variations of Schumann and the Rondo Capriccioso of Mendelssohn. Mr. Busch, accompanied by Mr. Serkin, played shorter pieces by Reger, Kahn, and Brahms.

John Cardosa, accompanied by Esther Glassman, gave a violin recital in Plantations Auditorium on Dec. 2. He played the Handel Sonata in D, the Mendelssohn Concerto and works by Kreisler, Debussy, Sarasate, and Falla. The program also included Improviso, listed as by an unknown writer.

Katya Delakova and Fred Berk, dancers, and Sylvia Marshall, pianist, appeared in Alumnae Hall on Nov. 25, under the auspices of the Hillel Foundation. On Nov. 30, Neure Jorjorian, soprano, Marco Sorisio, tenor, and Harold Leaman, pianist, gave a recital for the Armenian Church Youth Organization at the School of Design Auditorium.

Richard Dyer-Bennett was the artist for the most recent concert in the

MONTPELIER HEARS HAUZIG

Officials of the Montpelier Community Concert Association are shown above as they greeted Walter Hautzig, concert pianist, before his concert at the Montpelier City Hall. Shown (left to right) in the front row are Mrs. Hautzig, Ruth Jones, campaign chairman, and Donald McClellan, president of the Community Concert Association; rear row, Dana L. Haskin, vice-president; Dr. John Kingsley, vice-president, and Fred Liberty, concert presentation chairman



MONTPELIER, VT.—From Vermont's capital city has come the enthusiastic report of the second in its series of Community Concerts for the season. To an audience of more than 1,500 members, Walter Hautzig, pianist,

played his concert. The Columbia Opera Quartet opened the series in November. Later, the Association will hear Busch and Serkin in a sonata recital and the dance attraction, Rosario and Antonio.

Series at Rhode Island State College on Dec. 2. Edwards Hall was filled for this program of authentic folk songs.

The Verdandi Male Chorus, Oscar Ekeberg and Hugo Olson, directors, gave its fifty-second concert on Nov. 16 in the auditorium of the School of Design. Stanley Price was the accompanist.

The opera Madama Butterfly was given by Charles L. Wagner's touring company at East High School, Pawtucket, under the auspices of St. Mary's Parish on Nov. 14.

The most perfect quartet playing within the memory of the writer was exhibited by the Griller Quartet in the School of Design on Nov. 14. Providence had its first hearing of the Second Quartet of Bloch and the program included Mozart's Quartet in G (K. 387), and Chacony by Purcell. A reception for the artists was given by the English Speaking Union following the program.

ARLAN R. COOLIDGE

Three Orchestras Play In Providence

PROVIDENCE, R. I.—The Rhode Island Philharmonic appeared in the School of Design Auditorium on Nov. 20. Conductor Francis Madeira listed a first performance of the Introduction and Entr'acte from Beaucaire by Hugh F. MacColl, Providence composer.

The music had considerable charm and was obviously pleasing to the audience which twice called the composer to his feet. Other works included Porter's Music for Strings, Walton's Sesta and the Suite from Dardanus by Rameau. The soloist was the Canadian violinist, Arthur LeBlanc, who brought excellent tonal quality to the Mendelssohn Concerto.

Charles Münch conducted the Boston Symphony in the Metropolitan on Nov. 18. Very sensitive readings of Iberia by Debussy and the Pelleas et Melisande music by Fauré contrasted with extremely vigorous projections of Roussel's Symphony No. 3 and the Symphony of Franck.

The National Symphony, Hans Kindler, conductor, played on Dec. 8 and 9 for the audiences of the Community Concert Association in Hope High auditorium. Major items of the program were Mozart's Symphony No. 29 (K 201), Don Juan by

Strauss, and the Piano Concerto of Grieg. Solveig Lunde was the soloist and her brilliant performance was a fitting climax to the evening.

A. R. C.

San Antonio Forces Return from Tour

SAN ANTONIO.—At the fifth subscription concert, Dec. 20, the audience arose in enthusiastic welcome of Max Reiter and the San Antonio Symphony upon their return from a tour of Louisiana, Mississippi, Alabama, Florida and Georgia. A program suitable to the season included the Prelude to Humperdinck's Hansel and Gretel, Debussy's The Afternoon of a Faun, Gullis' Symphony for Fun and the Suite from Strauss' Der Rosenkavalier.

The Apollo Boys' Choir was the assisting feature, singing Mendelssohn and Mozart with the orchestra and a group of songs, a cappella, directed by Coleman Cooper. The audience was entranced by the purity and exquisite beauty of the voices, and superior musicianship of the 23 boys.

The second popular Sunday afternoon concert in the series of five sponsored by the department store, Joske's of Texas, was given Dec. 28. These concerts show a marked increase in attendance.

Gladys Swarthout appeared in the Friends of Music Series, sponsored by Mrs. James E. Devoe, Dec. 8, at the Municipal Auditorium, delighting all who heard her.

GENEVIEVE TUCKER.

Artists Appear At Peabody Events

BALTIMORE.—The fourth, fifth and sixth Peabody Recitals, Dec. 5, 12 and 19 were given by Donald Dame, tenor, with Max Walmer at the piano; Joseph Schuster, cellist, with Edward Mattos at the piano; and Guiomar Novaes, pianist, the latter arousing great interest.

Baltimoreans came to the Lyric with curiosity to hear the recital given by Margaret Truman, Dec. 19. The audience reacted politely, recognizing the personal charm of the young singer though weighing the vocal qualifications displayed.

At the recent Baltimore Music club concerts, Nov. 29 and Dec. 13, the club members were given delight-

ful entertainment by Thelma Viol, contralto, Virginia Reinicke, pianist; John Travers, pianist, Thaddeus Siwinski, baritone, Mary Davis Sigler, soprano, with George Bolek, Jo McKee Travers and Francis O'Brien as accompanists. F. B.

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RECITALS

(Continued from page 20)

sado, Wieniawski, Alan Shulman and David Popper.

Mr. Ricci's bowing and fingering technique is smooth, deft, fluent; his articulation is quite as clear on the lower strings as in the higher registers, something unusual in the playing of any but the very best cellists; and he executes difficult technical feats, such as the flying staccato bowing, with the same effortless ease for which his elder brother, Ruggiero, the violinist, is noted. Though his tone is pleasant enough at the lower dynamic levels, it is not especially ample, and takes on a rather acrid edge when he digs deeply for a fortissimo.

As yet his understanding of music lags somewhat behind the fervency of his feeling for it. His musical perceptions are intense, but short-winded. This was especially evident in his treatment of the Brahms Sonata; the first movement was richly satisfying, but the work began to seem much too long before its end was reached, despite an excellent handling of the piano part by Mr. Mittman. However, Mr. Ricci's grasp of shorter, intellectually less demanding works is admirable, and he is certainly not lacking in heart or sincerity. G.

Bernice Kamsler, Folksinger

A folksinger of imagination, Bernice Kamsler, appeared in Times Hall on Jan. 9 presenting a program distinguished for originality and artistry. Miss Kamsler sang songs of the 15th century onwards, changed her costume seven times to fit the mood and period and prefaced each group with an explanatory talk. By gesture and facial expression as well as by her voice and dress she succeeded remarkably well in conveying to her audience the spirit of feeling of the simple songs of distant times and places. Her voice is of a light soprano timbre, admirable suited to her type of work. The singer was especially happy in a group of Elizabethan songs including Lord Lovel, Dabbling in the Dew, A Merry Ballad of the Hawthorne Tree, Lord Rendal and The Dumb Wife. Bob Bennett accompanied Miss Kamsler on the piano. L.

Tatiana Pobers, Soprano

Tatiana Pobers, soprano, was heard in recital in Times Hall on Jan. 8. Miss Pobers is a singer of pleasing vocal and personal endowments. Her voice is clear, steady and warm. Although it has considerable volume, she sings with delicacy when the occasion demands, and she did her best work in two songs by Duparc and Debussy's Ballade pour prier Notre Dame and his Ballade des Femmes de Paris. Her brief English group by Barber and Ives was not wholly successful because of her faulty English diction. Miss Pobers was extremely effective in a closing Musorgsky brace—Serenade of Death, The Orphan, With Nanny, Lullaby for Eremouchka, The Teaser and Song of Khivria—sung in the original edition. Other composers represented were E. Fomin, J. Bulan, Wolf, Malipiero and Casella. Gregory Ashman was the piano accompanist. L.

The English Duo

The English Duo, professional name for Viola Morris, soprano, and Victoria Anderson, contralto, both natives of Australia, was heard in a recital in Town Hall on Jan. 9. The pair had not been heard in New York since 1940.

The Duo managed to inject considerable interest into the recital by its careful choice of works and their musically performance. Brahms' Die Schwestern was inevitable, of course, but there were especially engaging

(Continued on page 33)

Lawrence Heard In Fort Worth

FORT WORTH.—Town Hall, a new concert management, made its debut in Fort Worth on Jan. 11 with a noteworthy concert by Marjorie Lawrence, soprano.

The Dallas Symphony, with Antal Dorati conducting, gave the second concert of its Fort Worth season on Dec. 15. Zino Francescatti was soloist in the Beethoven Violin Concerto. On Jan. 19 the Dallas orchestra and the North Texas State Teachers College Chorus gave Verdi's Requiem with

Frances Yeend, Mona Paulec, Gabor Carelli, Michael Szekely as soloist.

On Dec. 5 Joseph Schuster, cellist, appeared on the Fort Worth Civic Music Association series.

R. G. McElyea presented the Don Cossack Chorus and Dancers on Nov. 21, Gladys Swarthout on Nov. 28, the Ballet Russe De Monte Carlo on Dec. 18, and John Charles Thomas on Jan. 14.

The Pro Arte String Quartet, a Texas group not to be confused with the Pro Arte String Quartet of the University of Wisconsin, consisting of Marius Thor, George Orum, E. C.

Whitlock and S. P. Ziegler, gave its second concert of the season on Jan. 9. Assisting artists were Ann Shipp, violinist, Mrs. Robert Hewett, pianist, Marjorie Murphy, soprano, and Mary Slawson, accompanist for Miss Murphy. D. N. W.

Mary Henderson Sings Soprano Role in Elijah

Mary Henderson, Metropolitan opera singer, sang the soprano arlar in Mendelssohn's Elijah with the John Harms Chorus at St. Thomas Church, New York City, Jan. 11.

Obituary



Nicola A. Montani

PHILADELPHIA.—Nicola A. Montani, composer, teacher and authority on religious music, died at his home here on Jan. 6, after a brief illness. He was 66 years old.

Born in Utica, N. Y. he studied first in this country and later in Europe, where he numbered among his teachers Lorenzo Perosi and Dom André Mocquereau. In 1914 he founded the Society of St. Gregory of America, which was devoted to the restoration of Gregorian Chant and early polyphonic music recommended under the Motu Perpetuo of Pius X. A year later he organized the Catholic Choral Club, later known as the Palestrina Choir. He was editor of *The Catholic Chormaster* from 1915 to 1942. He had already served as editor-in-chief of the liturgical department of G. Schirmer, Inc., and the Boston Music Co. As organist he was prominent in both New York and Philadelphia and won numerous prizes including the liturgical award from the St. Gregory Society in 1946.

Mr. Montani was composer of numerous settings of the Mass, of motets and sacred compositions of various types. He also wrote Essentials in Sight Singing, The Art of A Cappella Singing, The St. Gregory Hymnal and the Catholic Choir Book. His wife survives him.

Edna May

LAUSANNE, SWITZERLAND. — Edna May, one of the greatest light opera successes of the late '90s and early years of the century, died here on Jan. 1, of a heart attack following an illness of double pneumonia. She was 69 years old.

A native of Syracuse, N. Y., her name was Edna May Pettie. She studied singing at the New York Conservatory and went into the chorus of a Broadway show. Her fine voice and quiet, unflamboyant beauty attracted attention at once and she was chosen

as the lead in The Belle of New York. The part, Violet Gray, was a Salvation Army girl and she played it at the New York Casino for 697 nights before going to London where the piece ran for two years. She was equally successful in the British capital and during this time was married to Fred Titus, an American prizefighter. She later starred though with less success in America in The Girl from Up There and in London in The Belle of Mayfair and other pieces. Her marriage to Titus ending in divorce, she married in 1906, Oscar Lewisohn, a wealthy New Yorker. He died in 1917.

Miss May, with her sister Jane, made their home near Tunbridge Wells, England, and although she received many offers to return to the stage, both in England and America, she never appeared publicly after her second marriage. The sisters had made their home here after being driven from their English home by a German bombing in 1944.

Devora Nadworney

Devora Nadworney, contralto, who had been heard in opera, concert and over the radio, died at her New York home on Jan. 6, after a long illness. She was 45 years old.

Born in New York of Russian parents, she was graduated from Hunter College in 1919, and two years later won the Young Artists Award of the National Federation of Music Clubs. She also won an award offered by the Aborn Opera School and made her first appearance as Maddalena with the Aborn Opera Company. Her concert debut was made in Aeolian Hall in 1924, and she subsequently sang with the Chicago Civic and San Carlo Opera companies. She had also appeared at the Berkshire Music Festival and in the Lewisohn Stadium.

Howard Hess

CINCINNATI.—Howard Hess, music critic of the *Times Star* and head of the Cincinnati Conservatory, since Aug., 1946, died in Fort Thomas on Dec. 26, following a heart attack. He was 64 years old. He had formerly been connected with the Cincinnati College of Music for 20 years as teacher of harmony and history of music and had also been a member of its board of directors. While a student there he received several gold medals for eminence as a pianist. He

was a native of Kansas, Ill., and had served as director of Martha Washington College at Abingdon, Va., and Athens College, Athens, Ala. His wife and a daughter survive.

Alexander Brachocki

HUNTINGTON, L. I. — Alexander Brachocki, pianist and teacher, died suddenly at his home here on Jan. 6. He would have been 48 years old on Jan. 17. A native of Scranton, Penna., he had been a pupil of Paderewski in Switzerland and also studied at the Fontainebleau school and in New York under Sigismund Stojowski. He had appeared in concert in both America and Europe and was at one time head of the conservatory at Katowice, Poland.

Stanley Levey

WICHITA, KAN. — Stanley Levey, pianist and teacher, died here recently following a heart attack. A native of New York, he studied with his father there and later in Europe with Heinrich Barth, da Motta and with Krause, the head of the Stern Conservatory in Berlin. He later became a faculty member of that Conservatory. On his return to America he taught at various institutions and before giving up his time to private instruction, was head of the Wichita College of Music. His wife and two sons survive.

Vladimir Shavitch

PALM BEACH, FLA. — Vladimir Shavitch, conductor, died here on Dec. 26, after a short illness. He was 59 years old. A native of Russia, he was brought to this country at the age of two and grew up here. He was at one time connected with the Eastman School of Music in Rochester, N. Y., and later conducted the Syracuse Symphony until it was discontinued in 1931. He was the second husband of the pianist, Tina Lerner.

Blanche Van Valkeburgh

Blanche Roggenburg Van Valkenburg, director of the New York Conservatory of Musical Arts for 40 years, died on Jan. 1, at her home. She was the widow of Hamilton Van Valkenburg.

MRS. ARTHUR PRYOR, widow of the eminent trombone soloist in the John Philip Sousa band died in Lynwood, Calif., on Dec. 27.

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Brazilian Conductor Is Boston Guest

De Carvalho Leads Boston Symphony—Koussevitzky Presents Two Special Concerts

BOSTON.—Eleazar De Carvalho, the young Brazilian conductor who for the last two summers has been associated with Serge Koussevitzky at Tanglewood, has come and gone as guest conductor of the Boston Symphony. He proved himself an able and gifted and most conscientious young leader. He has an excellent ear and a sense of subtle rhythm.

He is still too inexperienced to have developed his own interpretative personality, and hence his reading of the Berlioz Fantastic Symphony was a good deal like Koussevitzky's, and his treatment of El Amor Brujo was



Eleazar De Carvalho, recent Brazilian guest conductor of the Boston Symphony, signs autograph for an admirer, with the pianist Jesus Maria Sanroma at his right, and Victor Manusevitch of the orchestra looking on at rear. At the right is Carmine Ficocelli, conductor of the Youngstown, Ohio, Symphony

David Nilsson

to Ruslan and Ludmilla by Glinka, the Mendelssohn Italian Symphony, Chabrier's Espana Rhapsody and Saint-Saëns' Concerto for Cello and Orchestra.

Plans for this first season include a second concert Feb. 24, when Ernst Victor Wolff, pianist, will be heard in the Beethoven G Major Concerto, and a third concert on April 27, when Helene Hartman, contralto with the Philadelphia LaScala Opera, will be the guest artist.

Messiah Given Sixteenth Time In North Carolina City

WINSTON-SALEM, N. C.—The presentation of the Christmas portions of Handel's Messiah on the first Sunday of each December has become a tradition in this community founded by music-loving Moravians. The Mozart Club presented it for the 16th consecutive time on Dec. 7 with a chorus of 265 voices and the following soloists: Barbara Thorn Stevenson, soprano; Catherine Latta, contralto; Brooks Dunbar, tenor; Wilson Angel, bass. H. Crady Miller, chorus director, and Paul Robinson was organist.

A. L. S.

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a fairly pale, though delicate, handling of Falla's wonderful score. But best of all, De Carvalho attempts no showy exaggerations; everything is clear, precise and as accurate as he can make it.

His second week's program brought two new scores: the Prologue and Fugue of the Brazilian Camargo Guarnieri, and the Symphonic Poem Madona, by Villa-Lobos. Guarnieri's work proved in the Prologue to be loud and brassy, and in the Fugue, just more dissonant counterpoint written in so bits-and-snatches a style that it was impossible to count all the entrances of the theme.

Madona, on the other hand, is a rich and colorful tapestry of sound which quickly attains its mood and sustains it throughout. Madona is dedicated to Mme. Natalie Koussevitzky, in whose memory the Koussevitzky Music Foundation, which commissioned the piece, was established. De Carvalho also conducted Schoenberg's Chamber Symphony for Fifteen Instruments; William Schuman's Symphony for Strings, and the New World Symphony by Dvorak.

Mr. Koussevitzky, meanwhile, has had his other duties, which consisted of a mid-season concert for the benefit of the orchestra's pension fund, and a special concert for members of the MTNA, in convention here. At the former there was a Beethoven program: the Coriolanus Overture, Seventh Symphony and Violin Concerto, with Ginette Neveu again as a soloist of high musical stature, coruscating tone and masterful technique. Copland's Appalachian Spring Suite and the Eighth Symphony of Bruckner were tendered the visiting music teachers.

CYRUS DURGIN.

Boston Group Gives Handel's Messiah

BOSTON.—The Handel and Haydn Society again gave its customary pre-Christmas performances of Handel's Messiah—all in its customary fashion, which is to say with more attention to volume than to detail. Thompson Stone conducted and the soloists were Alice Farnsworth, soprano; Ellen Repp, contralto; Paul Knowles, tenor, and Earl Styres, bass.

Ezio Pinza, bass-baritone, again enthralled a large local audience at his annual appearance in the Richmond Celebrity Series. He was in superb voice and sang divinely a program of Italian, French and German music.

That same afternoon Buckner

Gamby, a young Negro, gave further proof that he is both a virtuoso pianist and a profound musician. He was assisted by Bettye Voorhees, young Negro contralto, whose fundamentally fine voice deserves a better production than she uses.

C. D.

Idomeneo Presented In Boston

English Version of Mozart
Work Given by New England
Opera Theatre

BOSTON.—As always, the weeks just before Christmas boiled up to a fine frenzy of musical activity, just before letting down to barely a simmer during the holiday season. Outstanding was the first Boston performance of Mozart's Idomeneo by the New England Opera theatre of Boris Goldovsky, at the Boston Opera House.

Last August Mr. Goldovsky had given the American premiere of this powerful, neglected and lovely work. Then it was at Tanglewood in the Berkshires, in Italian. This time Mr. Goldovsky and Sarah Caldwell had prepared their own suitable English version which made the action clear, although music conceived for Italian seemed to be softened down when sung to English.

Nevertheless this was a fine performance vocally and for the most part, orchestrally. Foremost among the singers was Ann Bollinger, new to Boston, as Idamantes. Miss Bollinger, voicing a part originally composed for castrato, displayed a splendid technique and tones of brilliant though sensuous quality.

Furthermore, in spite of limited public appearances, Miss Bollinger has real stage presence. Her future ought to be bright, indeed. Nancy Trickey as Ilia; Paula Lenchner as Electra; Joseph Laderoute as Idomeneo, and Frank Guarrera as Arbaces took the other leading roles.

CYRUS DURGIN

Battle Creek Forces Play Initial Concert

BATTLE CREEK, MICH.—The Civic Symphony of Battle Creek made its initial appearance of the 1947-48 season under the direction of Dr. Pedro Paz and with Alexander Schuster, cellist, as soloist on Dec. 9 in the W. K. Kellogg Auditorium. Both the orchestra and the soloist won spirited applause from the large audience. The program included the Overture

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DANCE

Iva Kitchell Appears In Dance Satires

Iva Kitchell, who combines the talents of an excellent dancer with those of a born comedienne, gave a recital in the Ziegfeld Theatre on Jan. 11. Miss Kitchell can make an audience roar with laughter with the twitch of an eyebrow, but she is far too conscientious an artist to rely merely upon her natural fund of humor. Her dances reveal a careful study of the originals at which she pokes fun so delightfully. And she is technically able to imitate not merely various styles and forms of dance but the personal mannerisms of famous dancers.

The novelties at this concert were *The Tale of a Bird*, with music by Harvey Brown, a "choreo-saga" in four episodes; *Portrait of a Hostess*, with music by Mr. Brown; and *Bacchanale* (As Seen at the Opera), using the Saint-Saëns music.

The Tale of a Bird introduces two characters, the Bird and the Hunter, and is a burlesque of *Swan Lake*, *The Dying Swan* and various other balletic bird pieces. Truth to tell, the slapstick is too broad, and Miss Kitchell has done the same thing much better in her *Sonatina Rococo*. Perhaps her experiences on the road, where people are not so well acquainted with the works and people she is satirizing, has led her to exaggerate. The piece does have some deliciously funny episodes, notably an impression of the pantomime of the hunters in *Swan Lake* and a murderously accurate portrait of the mannerisms of a certain famous dancer in the Prince's solo.

Portrait of a Hostess is program "filler." It is a clever impression of a typical Park Avenue hostess arranging and enduring the ordeal of

a fashionable cocktail party. *Bacchanale* is again on the slapstick side, with synthetic grapes and cardboard wine jugs. The Metropolitan Opera ballet deserves a better satire than this, and Miss Kitchell is obviously the person to do it. The Tannhäuser *Bacchanale* is herewith suggested as a fertile field for her talents. (There are one or two wisps of it in her Saint-Saëns piece, including the caricature of Nijinsky's Faun).

The rest of the program was made up of *Chorus Girl*; *Non-Objective* (the most amusing satire of modern dance in its "revolting" period yet created); *Mineral, Vegetable and Animal*; *Maisie at the "Moovies"*; *Growing Up* (a touching psychological study in a vein which Miss Kitchell ought to expand); *Something Classic*; and *Soul in Search* (which would be even better, were it not so subtly done). Mr. Brown was the excellent accompanist. As an encore, Miss Kitchell took a fling at the Hindu dance, which leaves only Javanese, American Indian and a few other genres to be explored by her wicked wit. R. S.

Choreographers' Workshop

The Choreographers' Workshop, functioning in the Studio Theatre on 16th Street under the direction of Trudy Goth, broadened its scope in its January programs by including compositions by two dancers from cities distant from New York. On Jan. 4 Eleanor King of Seattle presented two group works, *She and Tempest on Olympus*. On Jan. 11 Jerome Andrews of Chicago, assisted by Jane Krane and Beatrice Stronstorff, gave the first performance anywhere of his *Winds of Torment*.

Mr. Andrews' 20-minute work proved to be the strongest new dance, both in maturity of construction and in vigor of communication, produced so far in the two seasons of the experimental Choreographers' Workshop. To begin with, the musical score, a Trio by Leonard Meyer of Chicago, somewhat altered from its original form by the composer to suit the purposes of the dance, is firmly knit and fresh in material; viewed as pure music it represents the highest level of workmanship and originality to be found among current Chicago composers, yet—except for the final movement—it submits tractably to the purposes of the choreographer.

The subject matter of the dance may be described in textbook terms as a conflict among three parts of an individual personality corresponding to the Freudian Id (Mr. Andrews) Ego (Miss Stronstorff) and Superego (Miss Krane). The work is an important one, for it is stated throughout in forceful, unbroken and continuous movement without relying on mere externals of pantomime or pictorial effect except in a disturbing sequence at the beginning involving a blue gauze scarf.

At the premiere the dancing was keyed too high, so that quiet passages lost some of their contrasting meaning, but this stridency was a matter of performance rather than an inherent quality of the work. Only in the recitals of Jose Limon and Iris Mabry has the modern dance attained as high a point of interest this season. Mr. Meyer's music, reduced to a version for piano solo, was magnificently played by Neal Kayan.

Miss King's compositions were more conventional, stemming from the Humphrey-Weidman outlook of 10 years ago. The first two parts of the trilogy *She*, dealing with the birth of a child and the subsequent possessiveness of a mother, were neatly if rather too symmetrically worked out; the final portion, subtitled *The Adults Conflict*, was chaotic and strained.

Leonard Bernstein's *Jeremiah Symphony* seemed a curiously inappropriate musical accompaniment, and Miss King's composition bore far too little relationship to its phraseology and



Iva Kitchell Eugene Ormandy

form. *Tempest on Olympus*, danced to excerpts from Purcell and Rameau, was merely another item in the tiresome collection of representations of the gods in playful mood.

The Jan. 4 program also included *Suspicion*, choreographed by Ellen Wimmer to music by M. M. Martin, and *Frank Westbrook's The Lovers' Wood*, a pale divertissement danced to French madrigals. On Jan. 11 the Sarah Lawrence College Dance Group gave evidence of the superior teaching of its director, Besse Schonberg. Two weak efforts filled out the list, Norman Maxon's *Threshold*, with music by Camilla de Leon, and a tabloid ballet version of *Der Rosenkavalier*, choreographed by Henry Schwarze without regard for either the letter or the spirit of Strauss and von Hofmannsthal. C. S.

ORCHESTRAS

(Continued from page 10)

Schumann Op. 52, often referred to as a symphony without a slow movement, was the more interesting. Though it was sometimes played in a cumbersome manner, it proved a delightful supplement to the numbered symphonies of Schumann, especially the D Minor. The Bloch Four Episodes are colorful, superficial pieces, abounding with outdated extraneous effects. They received a bright performance by the Little Orchestra. B.

Ormandy Plays Honegger Symphony

Philadelphia Orchestra, Eugene Ormandy, conductor, Carnegie Hall, Jan. 6, evening:

Symphony No. 2, for Strings...Honegger
Suite from *The Fire Bird*...Stravinsky
Symphony in D Minor...Franck

This was the first performance here of the Honegger work by the Philadelphians, although Charles Münch and Serge Koussevitzky had introduced it to New York previously. Scored for strings alone, with a trumpet solo at the end, the work seems amorphous and, to this reviewer, lacking in musical inspiration though there is some clever scoring and, considering the restrictions the composer has placed upon himself, the effect is of richness. To paraphrase the immortal Gilbert, Mr. Honegger seems to have done "nothing in particular but done it rather well." The orchestra sounded magnificent.

Stravinsky's suite, much finer, to one listener at least, than the more popular *Petrushka*, was splendidly played and the *Dance of the Princesses* with their golden apples made one feel as though sinking in a cushion of silver sound. Kostschei's *Dance* does not sound as outrageous as it did several decades ago. It is now just noisy and slightly dull. The cut at the end which has been observed for some years, was restored and the original scoring used. Mr. Ormandy did well by the piece.

The longeurs of the Franck, English horn and all, were no less than usual, but the audience loved it and applauded with vigor. J. A. H.

Philharmonic-Symphony Presents Martini's Third Symphony

Philharmonic-Symphony. Charles Münch conducting. Soloist, Leonard Rose, cellist. Carnegie Hall, Jan. 8, evening:

Adagio and Fugue in C Minor,
for String Orchestra (K. 546) Mozart
Symphony in F, No. 8.....Beethoven
Variations on a
Rococo Theme.....Tchaikovsky
(Leonard Rose)
Symphony No. 3.....Martini
(First Performance by the Society)

Actually, the performance of Martini's symphony was not only the first by the Philharmonic-Symphony but the first in New York. Completed in 1944 and given in Boston the following year under Serge Koussevitzky (to whom it is dedicated) it has taken a surprisingly long time to reach 57th Street. The present listener, for one, hopes it will come soon again and often. Then we shall have a chance to gain a proper slant on the music and decide whether it is really as good as it sounds.

At a first hearing its three movements strike one as brimful of ingenious combinations, delightful sonorities, rhythmic and metrical excitements, dissonant titillations and curious juxtapositions of unfettered rhapsodic and severely contrapuntal elements. One can trace in it melodic influences and origins. The first movement, for instance, has a substratum of waltz themes that evoke Tchaikovsky; elsewhere, one is reminded of Janacek and, through him, of Musorgsky. But all this and much else of the sort is rubbed through the sieve of Martini's individuality. There are a multiplicity of exuberant fancies through the unfolding pages. There are ostinati and crescendos of drum beats which hasten the pulse. The end is ingenious, with its unrelated tonalities placed cheek by jowl, somewhat after the fashion that formerly upset people at the close of Strauss's *Zarathustra*.

What the hearer feels less assured about at a first encounter is any fundamentally organic quality in this symphony. This is what it will take further experiences of the opus to make clear. One is not quite sure amidst the enjoyment of all these luxuriant timbres and agitating rhythms whether the whole thing really leads anywhere. In any case, the work was most excitingly played and Mr. Martini was led forward at the finish to smile and bow.

Earlier in the evening Leonard Rose captured his hearers with an exceptionally finished, poetic and lustrous performance of Tchaikovsky's *Rococo Variations*, which acquired from the young cellist's illuminating virtuosity an almost unaccustomed beauty. Prior to this Mr. Münch furnished a drastic and fiercely precipitate account of Beethoven's Eighth, whose furious drive seemed to have about it little of Beethoven's famous "unbuttoned" humor. P.

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Philadelphia Men Play Ballet Music

Barber's Ballet Suite Medea Given Hearing—Pressler Appears with Orchestra

PHILADELPHIA.—The introductory performances of Samuel Barber's Ballet Suite Medea, the music derived from that written for Martha Graham's ballet Cave of the Heart, took place at the Philadelphia Orchestra's Academy of Music concerts of Dec. 5, 6 and 8, conducted by Eugene Ormandy. In the present score the composer employs skillfully and generously the resources of the modern symphony orchestra and the work holds many striking pages. However, like much contemporary music conceived for choreographic purposes, and despite a brilliant reading the suite for this listener did not carry conviction as a concert piece. Minus action and staging, much of the music seemed meaningless.

The remainder of the program included Haydn's G Major Symphony, No. 88, and Schumann's A Minor Piano Concerto. In the latter the soloist was Menahem Pressler, 19-year-old pianist, born in Germany but a resident of Palestine since childhood. His interpretation marked by notable fluency and expressiveness, won resounding ovations.

Mr. Ormandy's schedule for the concerts of Dec. 12 and 13 embraced Shostakovich's Fifth Symphony; a Suite of Four Dances from Khachaturian's ballet Gayane, and Strauss' Till Eulenspiegel, the last a replacement for Salzedo's Concerto for Harp and Wind Instruments in which the composer was to have played the solo part. An injury to his hand forced a postponement of the piece to a future program.

On the morning of Dec. 13 Mr. Ormandy presided at a children's concert which had as one of its features the American premiere of Benjamin Britten's ingenious Variations and fugue on a Theme of Purcell, also entitled Young People's Guide to the Orchestra. Another novelty was Kleinsinger's The Story of Celeste with



Benjamin Britten Samuel Barber

Paul Tripp as Narrator and Lois Putlitz as soloist. David Grupp, the Orchestra's tympanist, earned laughs and applause as The Worried Drummer.

Directed by the Orchestra's associate conductor, Alexander Hilsberg, a youth concert on Dec. 15 slated Beethoven's Seventh Symphony; Mr. Hilsberg's transcription of the Prelude from Bach's E Major Partita, and numbers by Wagner and Johann Strauss. Edith Evans, young mezzo-soprano, showed pleasing qualities in arias by Massenet and Bizet, and appropriate Christmas music engaged the boys' choir of "Old" St. Peter's Church under Harold W. Gilbert's leadership. WILLIAM E. SMITH

Mitropoulos Leads Philadelphians

Luboshutz and Nemenoff Soloists in Mozart Work with Ormandy Conducting

PHILADELPHIA.—Dimitri Mitropoulos, conductor of the Minneapolis Symphony, was acclaimed enthusiastically as guest leader at the Philadelphia Orchestra's Academy of Music concerts on Dec. 19 and 20. His power to command the responsiveness of his forces was shown by communicative readings of Schumann's E Flat Symphony, Weber's Overture to Der Freischütz, Ibert's Escales, and Reger's Four Tone Poems after Beethoven, in one of which, The Hermit with the Violin, Alexander Hilsberg, concertmaster, played the solo passages.

Eugene Ormandy was back at the conductor's stand for the concerts of Dec. 26 and 27. Mozart's E Flat Concerto, for two pianos, was the chief feature of the program, with Pierre Luboshutz and Genia Nemenoff as soloists. The surrounding bill offered the Pastoral Symphony from Handel's Messiah, and a Wagner group consisting of the Tannhäuser Overture; the Siegfried Idyll and excerpts from the third act of Die Meistersinger.

Arthur Honegger's Second Symphony for Strings, given its first Philadelphia performances, aroused interest in Mr. Ormandy's concerts of Jan. 2 and 3. On an initial hearing, the composition seemed distinguished by craftsmanship of high skill and musical substance. Its reception was gratifying. The remainder of the schedule contained Stravinsky's Fire Bird Suite and the Franck Symphony. WILLIAM E. SMITH

Choral Groups Active In Philadelphia

PHILADELPHIA.—The Mendelssohn Club, conducted by Harold W. Gilbert, presented the first concert of its 74th season in Witherspoon Hall on Dec. 16. Debussy's The Blessed Damsel and Mendelssohn's 42nd Psalm were the more elaborate numbers and among other composers represented were Palestrina, Johann Christoph Bach, Pergolesi, Maurice Besly and Vaughan Williams. As guest artist, Samuel Lifschey, solo violinist of the Philadelphia Orchestra, assisted by Joseph Levine at the piano, demonstrated his artistry. Vocal soloists included Dorothy

Stevens, Estelle Harrop and Charlotte Rogenmuser.

The Choral Society of Philadelphia gave its 51st annual performance of Handel's Messiah at the Academy of Music on Dec. 29 under the leadership of Wallace Heaton. Henry Gordon Thunder, founder and conductor emeritus of the organization, conducted the Hallelujah chorus. The soloists included Barbara Wagner, soprano, John N. Betiyon, bass, Ann Simon, contralto, and Ettore Manieri, tenor of the American Opera Company.

A Christmas concert by the Philadelphia Choral Ensemble under James Fleetwood's direction at the Academy of Music Foyer on Dec. 17 revealed splendid qualities of ensemble and tone. W. E. S.

Two Choruses Heard In Quaker City

Jaroff Don Cossacks and De Paur Infantry Chorus Present Concerts

PHILADELPHIA.—The Don Cossacks headed by Serge Jaroff were heard at the Academy of Music on Dec. 18 under local auspices of Emma Feldman. The proceedings generally followed the pattern made familiar by the group, with the customary variety of tonal effects and dynamics. Some of the evening's most rewarding moments were provided by a set of liturgical numbers.

Conducted by Arthur Bennett Lipkin, the Germantown Symphony launched its season Dec. 18 with an excellently-performed program in the auditorium of the Germantown High School. Frank Cappelli, baritone of the Philadelphia LaScala Opera Company, was soloist in arias from Mozart's Don Giovanni and Marriage of Figaro and the main orchestral feature was Kallinikoff's G Minor Symphony. In Memoriam by Ann Wyeth had a world-premiere and argued persuasively for the talents of its young composer, a resident of Chadds Ford, Pa. Works by Corelli, Musorgsky and Britten completed the list.

Directed by Leonard De Paur, the De Paur Infantry Chorus made a successful bow here under sponsorship of the Philadelphia Forum at the Academy of Music on Dec. 19, and proved to be one of the best male choruses to visit the city for several seasons.

Others late December events included concerts by the Germantown Youth Orchestra, J. W. F. Leman, conductor, and the Roxborough Symphony, Leonard De Maria, conductor, and a Holiday Concert by Florence Fraser Ludgate, pianist, assisted by Elizabeth Fetter, soprano.

WILLIAM E. SMITH

Baltimore Symphony Sets \$100,000 As Goal for Membership Campaign

BALTIMORE.—Jan. 5, 1948, has been set as the official opening of the Baltimore Symphony's 1948 membership and sustaining fund campaign, the goal being \$100,000. Former United States Senator George L. Radcliffe, general chairman, with the assistance of various committees is guiding public interest in the campaign. Baltimoreans will further be called on to support the campaign of The Lyric Theatre Association as requested by Dr. A. R. L. Dohme, president, who announced that the cost of renovations, repairs and furnishings will require \$50,000. F.C.B.

Raleigh Society Presents Bach's Christmas Oratorio

RALEIGH, N. C.—The Raleigh Oratorio Society presented a portion of Bach's Christmas Oratorio in a broadcast over the local radio station WPTF Dec. 20 under the direction of Harry E. Cooper. This production

was the sixth successive annual performance to be broadcast by this society under the direction of Mr. Cooper, head of the Department of Music at Meredith College near Raleigh. This event also marked the ninth time that Mr. Cooper has directed this particular oratorio in this city. The guest soloists were Beatrice Donley, associate professor of music at Meredith College, contralto; William Kirkpatrick, Graham, N. C., tenor, and Clarence Smith, bass.

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New Light on Misunderstood Composer Revealed in Musorgsky Letters

THE MUSORGSKY READER. Edited and translated by Jay Leyda and Sergei Bertensson. 420 pages plus appendix of dates, works, list of letters, recorded works, sources and index. Illustrated. W. W. Norton & Co., New York. \$6.00.

WITH all due respect to the editors, who have avowedly designed this volume as a corrective to false ideas about its subject and as a mirror held up to his true self as artist and man, the project is not wholly successful. They admit that it could not be. The material is too massive, too unsorted and there are too many gaps. This book should serve mainly as a stepping stone to further study of the mysterious creature upon whose masterpieces possibly more artistic mayhem has been committed than any others. Still further documentation must be brought to light before Musorgsky will appear in three dimensions, in spite of the revelations to be found in these pages.

Material Too Inclusive

Letters are difficult enough to read if they have been carefully espaliered to conform with a conventional literary pattern. When they are tossed in inclusively, together with others' correspondence, press clippings, memoranda and programs, the result is almost indigestible. Additional stumbling blocks to enjoyment and understanding are the peculiarities of the protagonist himself. The translators have left in all of the strange obscurities and tortured language that Musorgsky affected. Then there are the myriads of nicknames which send one's eyes constantly scampering to the thick footnotes—always a barrier to smooth reading. Another deterrent is the habit which so many letter-writers fall into and of which Musorgsky was a notable victim: commenting at length and point by point on the contents of a letter received when answering it. Add his elephantine playfulness and the false humility which led him into reams of self-deprecation and you have a style which is clumsy and often dull in the extreme.

However, there is much to be learned if one will take the trouble. Musorgsky's place in the society around him—in the Balakeireff circle and later as the arch innovator, as the civil servant who hates his work, as the youthful fop who degenerates into drunken misery, as the creator who is distracted towards the last by a tour with a prima donna—all these are pitilessly revealed in letters by others.



The original sketch for the first scene in Boris Godunoff, the Novodievitch Monastery courtyard

His friends were close and warm, to be sure—the State Councilor Vladimir Vasilyevich Stasoff, a tower of strength through his life, and Ludmila Shestakova, Glinka's sister, never deserted him. Cui, Rimsky-Korsakoff and Borodin rallied around in his extremity as they had been more or less close to him in the years since Balakeireff welded them into a unit. The latter withdrew from active participation in their affairs and became deeply religious but his influence penetrated to their innermost souls.

Musorgsky's appraisal of this guiding spirit was clearly and most forcibly shown in 1875: "Without reason, without will, they've chained themselves. . . . As long as they were held in Balakeireff's iron grip they breathed deep breaths with his powerful lungs (though not quite as his heroic breast did) setting themselves tasks that would have worried even great men. As soon as B's iron grip was relaxed they felt tired and in need of rest; where to find this rest?—in tradition, of course."

Judgment on "Musinka" was often condescending or pitying, if not harsh. Ilya Repin (the painter whose portrait of Musorgsky, done in his last days in the hospital, has now become famous) wrote in 1873: "It was really incredible how that well-bred Guards officer, with his beautiful and polished manners, that witty conversationalist with the ladies, that inexhaustible punster . . . quickly sank, sold his belongings, even his elegant clothes, and soon descended to cheap saloons where he personified the familiar type of 'has-been', where this childishly



A photograph given by Musorgsky to Ludmila Shestakova, Glinka's sister

happy chubby child, with a red potato-shaped nose, was already unrecognizable."

More kindly but really penetrating had been the estimation of Nadezhda Purgold, later to become Rimsky's wife: "He has a certain manner which probably comes from his extreme egotism. . . . Some people think he isn't very intelligent but I don't agree. He has his own kind of brain, original and very witty. But he sometimes misuses this wit. This may be either a pose, to show that he is not like other people, or this may be just the way he is. . . . He has too much pepper . . . the nickname we gave him—Humor—I find proper. . . . But he lacks warmth, softness—just the opposite of dear Sincerity (Rimsky). . . . Perhaps he isn't able to become strongly enthusiastic and to love. . . ."

Of course, one can't take seriously Tchaikovsky's opinion of the (to him) beyond-the-pale innovator: "With all my soul I send Musorgsky's music to the devil: this is the most vulgar and vile parody on music." Musorgsky, after all, returned the contumely, with interest. As for Modeste Petrovich's outlook on various composers, there are many interesting passages. "We often abuse Wagner," he wrote in 1867, "but Wagner is powerful, powerful in that he lays hands on art and yanks it around. . . . If he were more talented he would do much more." "Regarding symphonic development, I tell you . . . that cold borsch is a calamity to a German . . . as the German Milchsuppe or Kirschensuppe is a calamity for us." "German men and women sing like roosters, imagining that the more their mouths gape and the longer they hold their notes — *portamento*, the more feeling they show . . . for my



The famous portrait by Ilya Repin, painted in the composer's last days

taste the Germans, moving from their leather fried in pork-fat to the seven-hour operas of Wagner offer nothing attractive for me. . . . These are a people, theoretical in music, too, who with nearly each step fall into abstraction. . . . "It isn't symphonies I object to, but symphonists—incurable conservatives." About Saint-Saëns, who was conducting in Russia: "You—creative crumb, you are so omnivorous that you derive pleasure from various trios, quartets, quintets, etc., arithmetically. M. de Saint-Saëns, innovator! With every brain in my skull—I deny him; with all the strength in the beating of my heart—I push him aside! A utilizer of miniatures, what business of ours is he!"

"But maestro Senatore Verdi is quite another matter! This one pushes ahead on a grand scale, this innovator doesn't feel shy. All his Aida—ai-da! outdistancing everything, outdistancing everyone, even himself."

That Saint-Saëns returned Musorgsky's affections in kind is evidenced by a quotation from Jules de Brayer, who showed the Boris score to the Frenchman: " . . . he uttered the pronouncement that 'all the ridiculous criticisms usually addressed to Wagner could be applied exactly to Musorgsky' . . . 'Musorgsky is nothing but a fool, an obscure and grotesque *déclamateur*.'"

"Living Prose in Music"

In the light of later-day estimation of Musorgsky's genius, it is perhaps more significant and important to us to follow his own estimation of himself and his deepest thoughts on art and the artist. In 1868, working on Gogol's Marriage (the last three acts eventually completed by Ippolitoff-Ivanoff in piano score, although the orchestration is not yet published), Musorgsky wrote: "The success of Gogol's speech depends on the actor, on his true intonation. Well, I want to fix Gogol to his place and the actor to his place, that is, to say it musically in such a way that one couldn't say it in any other way. . . . That is why in Marriage I am crossing the Rubicon. This is living prose in music, this is not a scolding of musician-poets toward common human speech, stripped of all heroic robes—this is a reproduction of simple human speech." This was the beginning of the art which was to flower in Boris and Khovantschina.

That same year: "Through the darkness of uncertainty, however, I see a bright spark and this spark is

(Continued on page 32)

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SECOND TERM BEGINS FEB. 2nd — CATALOGUE ON REQUEST

MTNA Meets in Boston

(Continued from page 3)

Kappa Lambda and Sigma Alpha Iota. Headquarters was the Hotel Statler, though certain events were housed at Harvard University's Fogg Museum and Paine Hall, at Boston University and elsewhere.

The first to begin sessions was the National Association of Schools of Music. Earl V. Moore, University of Michigan, was chairman of the Commission on Curricula, and Howard Hanson, Eastman School of Music, chairman of the Graduate Commission. The sessions of this organization were devoted to discussions on matters relating to character of music courses and degree requirements. D. M. Swarthout, University of Kansas, presided at the NASM executive committee. Howard Hanson presided at the long second general session.

Musicologists Gather

The American Musicological Society met first at Paine Hall, where in morning and afternoon sessions, the following papers were read: *Evidences of Graeco-Slavonic Chant Traditions in the Choral Music of Russia*, Charles Carleton Hirt, University of Southern California; *The Oldest Sources About Octave, Scale and Octoechos*, Eric Werner, Hebrew Union College; *Irregular Systems of Temperament*, J. Murray Barbour, Michigan State College; *The Arts in International Relations*, Charles Seeger, Pan-American Union; *Sequences of Isaac's Choralis Constantinus*, Louise E. Cuyler, University of Michigan; *Music History and Theory*, Hans T. David, Southern Methodist University; *Leopold Mozart's Versuch einer gruendlichen Violinschule and 18th Century Violin Playing*, David D. Boyden, University of California; and *The Classification of Music History*, Curt Sachs, New York, which was read by Carleton Sprague Smith, Music Division, New York Public Library, due to Mr. Sachs' absence, occasioned by illness.

H. Tillman Merritt, chairman of the Harvard University Music Division, welcomed the members. The second session had Raymond Kendall as chairman. That night there was a concert at Boston University arranged by Karl Geiringer, of music by Haydn and his two predecessors, Caldara and Gassmann.

The following were elected officers of the American Musicological Society: George S. Dickinson, pres.; Paul Henry Lang, vice-pres.; W. Raymond Kendall, treasurer; J. Murray Barbour, Manfred Bukofzer, William S. Newman, and George B. Weston, members-at-large; Otto Kinkeldey, Charles Seegar and Harold Spivacke, committee to study and propose revision of constitution.

Koussevitzky Honored

The membership of the MTNA were guests of the Boston Symphony at a special concert conducted by Dr. Serge Koussevitzky in Symphony Hall. Two works were played: Copland's *Appalachian Spring Suite* and the *Eighth Symphony of Bruckner*.

During the intermission Dr. Howard Hanson, composer and director of the Eastman School of Music, presented Dr. Koussevitzky with the first citation ever made by the National Music Council. Dr. Hanson spoke as follows:

"Ladies and gentlemen, I have the honor, on behalf of the National Music Council, to present to Serge Koussevitzky the Council's first citation for distinguished contribution to the development of American music. We honor Dr. Koussevitzky not merely for his mastery of his art, his inter-

Reported by CYRUS DURGIN,
JOHN WILLIAM RILEY AND
CHARLES REPPER



From the left, Roy Underwood, Dr. Sidney Licht, and Ray Green. Mr. Underwood was chairman of the meeting on Music in Therapy. Dr. Licht spoke on the Place of Music in Hospitals; Mr. Green, on Music in Veterans Administration Hospitals



From the left, Dr. Archibald T. Davison, Rowland W. Dunham and Edward B. Gammons. Mr. Dunham was chairman of the meeting on Organ and Choral Music. Dr. Davison spoke on Church Music and Reality; Mr. Gammons on Modern Trends in Organ Tonal Design

pretation of the masterpieces of musical literature, but primarily because he has given his genius for the development of the creative force of his own time. This work which he began with such distinction in Europe he has carried on for the past quarter of a century in the United States, so that the development of American music is curiously coincidental with Dr. Koussevitzky's career in America. With this citation goes not only the esteem of the National Music Council and all its member organizations, but the gratitude and affection of the composers of America for your inspiring leadership."

NASM Deplores Record Ban

The 200 delegates from the National Association of Schools of Music passed unanimously a resolution deploring the Petrillo ban on recording, and declaring that the ban "deprives the schools of music of the United States of one of their most essential tools in the teaching of music. . . . The association realizes that there are economic issues involved which cannot be easily resolved except perhaps by a revision of out-moded copyright laws which can only be accomplished by Congressional action."

"At the same time the association

re-emphasizes the fact that recordings are today as essential in the teaching of music as is the microscope to the teacher of science and that the basic economic problem cannot be solved merely by discontinuing the making of records."

Singing Teachers Elect

Richard DeYoung of Chicago was elected president of the National Association of Teachers of Singing, succeeding Leon Carson of New York. Bernard U. Taylor, Juilliard School of Music, was chairman at the Voice Forum and Clinic of the NATS. The panel jury consisted of Mr. De Young, Victor Alexander Fields, College of the City of New York, and Grace Leslie, New York. At the MTNA Voice Forum, Marguerite Ringo, Brenau College, Gainesville, Ga., discussed *The Voice Teacher in the Small Fine Arts College*, and *Treatment of the Immature Voice* was considered by Hadley R. Crawford, Simpson College, Indianola, Ia. Papers were read also by Gladys Goldero Scott, Frances Shimer College, Mt. Carroll, Ill.; John O. Samuel, Cleveland, O.; Dr. William E. Jones, Texas State College for Women, Denton; Henry Veld, Augustana College, Rock Island, Ill., and Ruth Douglass, Mt. Holyoke College, South Hadley, Mass. At the annual banquet Cyrus Durgin, music critic of the Boston



Photos by David Nilsson
Several officers and executive committee of the American Musicological Society take time out. Left to right, G. Wallace Woodworth, Otto Kinkeldey, Edward N. Waters, George S. Dickinson, Paul Henry Lang, Harold Spivacke and Raymond Kendall, who is also president of the MTNA



From the left, Luther Richman, president of MENC; Helen M. Hosmer, James H. Remley and Wesley S. Merritt. Miss Hosmer was chairman of the meeting on School Music. Mr. Richman spoke on Common Denominators in Music Education for Classroom and Studio; Mr. Remley conducted the Newton High School Glee Club

Globe and Boston correspondent for MUSICAL AMERICA, was guest of honor and principal speaker. Leon Carson, the retiring president, received an engraved testimonial from the membership of the NATS. C.D.

MTNA Re-elects Officers

Officers of the Music Teachers National Association were re-elected for another term. They include Raymond Kendall of the University of Michigan, president; Leo C. Miller of St. Louis, vice-president; Wilfred C. Bain of the University of Indiana, secretary; Oscar W. Demmler of Pittsburgh, treasurer, and Theodore M. Finney of the University of Pittsburgh, editor.

"The Training of Men and Women for Professional Music Life in America" was the subject of the panel discussion at the first general MTNA session, with William Schuman, of New York's Juilliard School, as chairman.

"How are we tackling the problem," he asked, "and are we succeeding or not?" His answer was that we are turning out brilliant performers, but not enough thinking musicians.

The impressive and apparently all-inclusive catalogs of many music schools reminded Mr. Schuman of Heywood Brown who, after carefully inspecting a very long restaurant

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Music Schools and Teachers

Koussevitzky to Lead Juilliard Groups

Beethoven's Ninth Symphony has been chosen by Serge Koussevitzky, of the Boston Symphony, for his appearance as guest-conductor with the Juilliard Chorus and Orchestra on May 9, in the last of three concerts at Carnegie Hall. The conductor is appearing with the youthful orchestra as part of a plan to give students at the Juilliard School of Music the opportunity of playing under the direction of the world's greatest conductors.

The first concert of the series on Feb. 22, will present a program of contemporary and classic orchestral works under the direction of Edgar Schenkman, who heads the orchestra department of the School. Three symphonies will make up the program, one of which, the Fourth by David Diamond, will be receiving its first performance in New York. Stravinsky's recently-introduced Symphony in Three Movements and Beethoven's Seventh will complete the program.

The second concert will be under the direction of Robert Shaw, who will conduct the chorus and orchestra in a performance of Bach's Passion According to St. John in the unabridged version. He will also prepare the chorus for Mr. Koussevitzky's performance of the Beethoven Ninth.

Eva Marshall's Pupils Heard in Recital

Piano and voice students of Eva Marshall were presented in a concert on Dec. 29. Pupils participating were June Jones, Beatrice Hyman, Joyce Wingo, Grace Perinchief, Paula Andricos, Carol Blackman, Sandra Rogers, Mary Rogers, Mary Milera, Shirley Spinner, Susie Smadian, Joan Goodman, Gloria Walker, Ann Angelino, Elena Angelino, Helen Severin, Jesse Watkins, Elaine Watkins, Reggie McDermon, and Grace Williamson.

Voice Teacher Presents Christmas Program

A Christmas program entitled Christmas Music of Many Lands was presented by Carmen Judah, voice teacher, for the Daughters of the British Empire and the Women's Republican Club on Dec. 10. The narrator was Victoria Powell and the singers were Nancy Bisco and Beatrice Werner, pupils of Miss Judah.

Acting Director Appointed At Cincinnati Conservatory

CINCINNATI.—Appointment of Mrs. John A. Hoffmann as acting director of the Cincinnati Conservatory of Music was announced by Thomas Hogan, Jr., president of the board. Temporarily, she takes the place of the late Howard W. Hess.

Novikova Presents Coloratura

Paola Novikova, voice teacher, presented one of her pupils, Luisa Davinci, coloratura, at a recent musicale. Werner Singer provided accompaniments for Miss Davinci who sang arias from Mozart, Bellini, Rossini and Thomas works. Among the guests were Mr. and Mrs. Giuseppe De Luca, Mrs. Moriz Rosenthal and Kenneth Spencer.

Beethoven Manuscript Discovered In Peabody Conservatory Library

BALTIMORE.—The original manuscript of a canon by Beethoven, believed to be the last complete work written by the composer, has been discovered at the library of the Peabody Conservatory in Baltimore. While searching for material to display in

the conservatory's 80th anniversary celebration officials found the manuscript among modern books and magazines. They said that they did not know that the library owned it. Both words and music of the canon are in Beethoven's handwriting. He sent it to a friend with the last movement of his B Flat Quartet.

New Mexican Law Protects Works of Composers and Authors

MEXICO CITY.—A new copyright law designed to protect Mexican authorship and which includes musical compositions with or without words has been approved by the Mexican Congress. The law gives an author lifetime rights to his works and to his heirs for 20 years after his death. In the event there are no heirs the rights of the author become state property. The legislation covers written works, musical compositions, sketches, illustrations, paintings, sculptures, lithographs, photographs and motion pictures.

Opera Receives Premiere At Hunter College

A new three-act opera, King Harald, with music by Anders Emile and libretto by Pearl Cleveland Wilson, received its first performances at Hunter College Playhouse Jan. 7, 8 and 9, under the auspices of the George R. Tollefsen Fund. Carl Bamberger conducted, and leading roles were sung by Herman Miller, Manfred Hecht, Jean Swetland, Dorothy Dawson, Howard Jarratt, Gordon Myers, Francis Monachino and Geraldine Marwick. Students from Hunter College and New York University formed the chorus. Helen Gertrude Hicks was stage director. Mr. Emile, Miss Wilson and Miss Hicks are all members of the Hunter College faculty.

Brooklyn Forms Chorale

The Brooklyn Chorale, open to all residents of the Borough of Brooklyn, is being formed under the leadership of Harold Aks, an associate of Robert Shaw in the Collegiate Chorale, of which Mr. Shaw is conductor. The Brooklyn group is the first of several choruses to be organized in affiliation with the Collegiate Chorale. All will have access to the facilities of the parent organization. The Jacob A. Riis Neighborhood Settlement and the First AME Zion Church are helping to form the Brooklyn Chorale. Information may be obtained from 480 Tompkins Avenue, Brooklyn.

Head of Music Department Of Pomona College Honored

CLAREMONT, CALIF.—Prof. Ralph H. Lyman, head of the Pomona College music department, was one of four retiring professors honored at a formal faculty-trustee dinner on Jan. 6, in Frary dining hall at the college.

Boosey & Hawkes Open New York Retail Division

Boosey & Hawkes, publishers, announce the opening of a retail division in their New York offices at 668 Fifth Ave. The hours are 9 A.M. to 5 P.M. Stocks of all Boosey & Hawkes publications will be on sale at this office.

Alma Trio Affiliated With Occidental College

LOS ANGELES.—The Alma Trio, a well known chamber music group, has become affiliated with Occidental College. Members of the trio are Adolph Baller, pianist; Roman Totenberg, violinist, and Gabor Rejto, cellist. All three have been appointed to the music faculty as instrumental teachers.

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Teachers Convene in Boston

(Continued from page 29)

menu, turned to the waiter and said, "I see nothing here to which I can object."

An elaborate array of courses, however, does not necessarily produce students with the desired mental attitude. Our schools approach music in a *a priori* fashion, according to how things have been done; and students who have studied theory may still have no concept of the dynamic nature of the material. We should train people in music to have a broader horizon about their art, and to become aware of its social responsibilities.

The second speaker, Donald M. Swarthout, from the University of Kansas, believed that music education was working toward a broader foundation. Educational programs are not static, he pointed out, and have always been found fault with by educators, from Aristotle to John Dewey. The average music student begins with the dream of "career musician" in the concert field, seeing himself in the spotlight, the recipient of public adulation. A very few attain it; the rest tend to be disillusioned; but there is a place for those who do not become super-stars, where they may have a profound effect on our musical world even greater than that of the stars.

Among the problems of music education, he mentioned the difficulty of gauging musical proficiency in terms of scholastic credits, the evolving of a system of true evaluation of musical ability, and finding the best training for those who are not the exceptional geniuses.

Sound musicianship, in Mr. Swarthout's opinion, is a cumulative process, and should include: tolerance, not of low standards but of expanding means of tonal expression; ability to hear music from the silent page; hearing with unbiased mind; avoiding too hasty final judgment; and awareness that sometimes the other fellow may be right.

Howard Hanson, of the Eastman School, called attention to the fact that organized music education in this country goes back only 75 years, and that this period has seen the rise of an astonishing list of music schools and departments, which are doing such a good job that it may now be claimed that the best music education is to be obtained in the United States.

Our earliest teachers, he continued, were Europeans who brought the methods that had been successful there, and laid the foundation of the

pedagogy of today. Our orchestras thus represent the best instrumental techniques of many countries.

What have we contributed? A colossal development in primary and secondary schools, especially the remarkable orchestras and choruses now to be heard in schools all over this country, even in small places. In Europe there was too much separation of musical technique and general education. Our problem is to integrate music study with education of college and university level. We must bring music into general education, and general education to the technical musician.

Formerly the disappointed virtuoso was a disgruntled person; now we educate him to take a valuable place in other musical fields where his talents are utilized in the manner best suited to him, and where he will be a useful member of society.

Harrison Keller, of the New England Conservatory, the last member of the panel to speak, also stressed the need for common ground between music courses and the liberal arts faculty. The approach, he maintained, is not in the text book but through the inspired teacher—admitting the somewhat short supply of such teachers—and what matters is not what a course is called, but how it is taught.

An important function of music schools, Mr. Keller proposed, is to ascertain the community's future music needs, such as coming shortages of certain instruments in symphony orchestras, and to train players to fill them. In this connection future orchestral players should have practice in the difficult portions of standard works they will be called upon to play, as well as in sight reading. A recent experiment along this line at the NEC is known as "sight singing assemblies," at which the orchestra and other students come together in the Conservatory's concert hall and sight-read important works for orchestra and chorus. C.R.

Copland Discusses South America

A brief but pointed talk by composer Aaron Copland on Music Now in South America, and a discussion of the influence of Latin-American music in the U. S. by a panel of experts, furnished one of the most provocative sessions of the five-day meeting.

Copland noted the mutual interest in the arts between North and South America. "South American music," he

(Continued on page 37)



David Nilsson

From the left, David Van Vactor, Gilbert Chase, Nicolas Slonimsky, Charles Seeger, and Henry Cowell, composer; seated, Aaron Copland, who spoke in a panel discussion of the influences of Latin American music on composers in the United States

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Prize Symphony Given Premiere

Composition by Leroy Robertson
Played by Detroit Symphony Orchestra

DETROIT.—The seventh symphony pair, Dec. 4-5, opened with Bach's Suite No. 2 in B Minor with the orchestra's first flute, Sebastian Caratelli playing the solo part. A vigorous but measured reading of Beethoven's Fifth Symphony followed. To this substantial fare Ruggiero Ricci added an animated playing of Henri Vieuxtemps' Fifth Violin Concerto. Debussy's La Mer closed the program in a blaze of orchestral dynamics, with Karl Krueger proving once again his artistic affinity for the music of Debussy.

The Reichhold Symphonic Award winner, Trilogy for Orchestra by Leroy Robertson, was given its premiere Dec. 11, and repeated on Dec. 12 and 14, the latter a radio broadcast. Written as a three-movement symphony, the music proved to be a personal utterance, not quite modern, yet certainly not imitative of the traditional. It is based on unpretentious thematic material, capably and thoroughly developed, economically scored, and includes some memorable passages for brass. Professor Robertson, of Brigham Young University, was on hand at all concerts to provide candid comments on the music.

Leonard Shure added a delicate solo line to Beethoven's Third Piano Concerto, with Valter Poole holding

the orchestra in check. Mr. Krueger, who had opened the program with Handel's Concerto Grosso No. 5, closed it with Die Moldau of Smetana.

As a "Christmas card" from the orchestra, Tchaikovsky's Nutcracker Suite was programmed in the last pre-holiday concerts, Dec. 18-19. The concert opened with an appropriate Fantasy on Christmas Carols, fashioned especially for the Detroit Symphony by Benjamin Ludlow, a young New Yorker, and also included two perennial favorites, Strauss' Till Eulenspiegel, and Mozart's G Minor Symphony. For good measure, Dirk Van Emmerik, first oboist, played Marcello's C Minor Concerto and d'Indy's Fantasy on Popular French Themes. Both were played with consummate musicianship and a mellow tone achieved by years of ensemble playing.

Other orchestras performed in Detroit during the month of December. Serge Koussevitzky brought his peerless Boston Orchestra to Masonic Temple for a well balanced, stunningly performed program Dec. 9, consisting of Prokofiev's Classical Symphony, Hindemith's Matthias the Painter, Debussy's Afternoon of a Faun, and Berlioz' Harold in Italy symphony with Joseph DePasquale as solo violinist.

The Scandinavian Symphony of Detroit gave its second concert of the season Dec. 6, with Edith Oldrup, soprano of the Royal Opera, Copenhagen, as soloist. She sang works of Mozart, Puccini, and Venzano delicately; Edouard Werner conducted the 90-odd musicians carefully through a popular program, featuring Prokofiev's Peter and the Wolf.

LEONARD DABBY

String Quartets Heard in St. Louis

Music League Presents Bjoerling — Paganini Group Plays Paganini Quartet

ST. LOUIS.—The Civic Music League presented Jussi Bjoerling, tenor, as its second offering of the season at the Kiel Opera House on Dec. 9. Mr. Bjoerling sang arias from Cavalleria Rusticana, Carmen and La Bohème besides three other groups of miscellaneous works. An overflow audience received four encores.

The Friends of Music presented the St. Louis String Quartet in their first concert at the Wednesday Club Auditorium on Dec. 2. Haydn's Quartet, Op. 76, No. 1 was given a first local performance and Brahms' Quartet in A Minor was also heard. Edith Schiller, pianist, joined with Edgar Lustgarten, cellist, in a stunning first hearing of the Sonata for Cello and Piano, Op. 40 by Shostakovich.

Chamber Music Concerts presented The Paganini Quartet before a capacity audience at the Sheldon Memorial Auditorium on Dec. 11. The facility and preciseness of the ensemble was evident throughout the program which contained works by Haydn, Beethoven and an unusual item in the Paganini Quartet in E Major, the score being discovered in the possession of a music-lover of this city.

The Civic Chorus, assisted by the St. Louis Philharmonic presented a Christmas concert in the Kiel Opera House on Dec. 18 under the skilled direction of Stanley Chapple. The program was inspiring and included Schubert's Mass in G, heard here for the first time, along with works of Handel, Dvorak, Vaughan Williams and Holst.

Entertainment Enterprises presented the Don Cossack Chorus, with Serge Jaroff directing on Dec. 9 in the Kiel Opera House. The program contained the usual collection of liturgical works, folk songs and popular arrangements, interspersed with a bit of comedy and dancing.

HERBERT W. COST



The Victor Hartman drawing of the great gate at Kiev, inspiration for one of Musorgsky's pictures at an exhibition. From the Alfred Frankenstein collection

Musorgsky's Letters

(Continued from page 28)

the complete renunciation by the public of the opera-traditions of the past." In 1872: "Leave aside the boundaries of art—I believe in them only very relatively, because boundaries of art in the religion of the artist means standing still."

And as Stasov wrote to him: "A great artist is not one who only knows and practices fugues, hands and feet—but he in whom truth grows and ripens, who has in him a jealous, restless and never silent feeling of truth in everything, everything."

After being inspired by Liszt, Musorgsky had this comment: "The brains have been roused and for a Russian this is always useful, because a Russian (whoever he be) can be compared with a Petersburg *izvoschik* (cab driver) who with particular gusto dozes off at that very moment that he carries a customer."

It is interesting to try to follow the course of creative work on Boris and Khovantschina and the fate of the former in its native land. Some of the mystery surrounding it still remains—there is still no explanation for the omission of certain scenes at its premiere in 1874—just as clouds still hover about the character of its composer. Still, although they have not cleared the way completely, the editors have offered us valuable raw material and further enlightenment will have to wait on possible future discoveries in archives or personal collections. E.

New Orleans Symphony Brings Noted Soloists

NEW ORLEANS.—The New Orleans Symphony, Massimo Freccia, conductor, continues to delight its patrons. Mr. Freccia's readings of Mozart's Eine Kleine Nachtmusik, Sibelius' Second Symphony, and Shostakovich's Ninth Symphony confirmed the high esteem in which his musicianship is held by his audiences. Recent soloists were Isaac Stern in Lalo's Symphonie Espagnole, Leon Fleisher in the Schumann Concerto and Nathan Milstein in the Brahms concerto.

The Philharmonic Society, Corinne Mayer, president, which was the first organization to present Erica Morini here during her initial American tour, again brought her to New Orleans. Miss Morini scored a great success in the Vieuxtemps Fifth Concerto.

Irwin Poché is doing constructive work in presenting young artists. The recital here of Devy Erlih, violinist, has done much to stimulate interest in genuine, but as yet unpublished, talent. H. B. L.

World's Fair of Music Planned in New York

Artists of stage, screen, radio, opera, and the concert hall will be presented at the first World's Fair of Music, to be held at Grand Central Palace, New York, July 19 to 24.

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UNDER NEW MANAGEMENT

THE French cellist, Pierre Fournier, will make his first American tour in 1948 under the management of Jack Adams and Company. M. Fournier will be in this country for October, November and December of next year.

This season he is filling a schedule of numerous concert engagements in recital and with orchestra in France, England, Holland, Spain, Belgium, Scotland, Czechoslovakia, Switzerland, Hungary, Austria, Italy, the Scandinavian countries and North Africa. Highlights of these engagements are the Leeds and Birmingham Festivals; Bach Festivals in Switzerland and England; a Beethoven Cycle of five concerts in London; Santa Cecilia, Rome; and the Halle Orchestra in Manchester.

Date Book

Jose Iturbi, pianist-conductor, arrived in New York recently by plane from Paris to begin a U. S. tour in Washington, D. C. He plans to return to Europe in February. . . . **Kathleen Ferrier**, young English mezzo-soprano, was a New York arrival on Jan. 7, in anticipation of her American debut in Carnegie Hall this month. . . . **Muriel Kerr**, pianist, sailed Dec. 26 on the Queen Mary for a six-weeks' concert tour of Europe.

Nikita Magaloff, pianist, arrived on Dec. 24 for an American concert tour. . . . **Frederick Jagel**, tenor; **Margaret Roberts**, soprano; **Mary Kreste**, contralto; and **Michael Rhodes**, baritone, will be soloists with the Westminster Choir in a performance of the Bach B Minor Mass at New York's West End Presbyterian Church on Feb. 12, celebrating the Church's 60th Anniversary and Lincoln's birthday at one fell swoop.

Artur Schnabel, pianist, was soloist with the Dallas Symphony under **Antal Dorati** on Jan. 11 and appeared with **Efrem Kurtz** and the Kansas City Philharmonic on Jan. 13-14. . . . During the Christmas season, **Mary Ledgerwood**, contralto, was soloist in four Messiah performances ranging through Pennsylvania, New Jersey, and New York. She will be heard on Jan. 24 in a performance of the Mozart Requiem at Flushing, L. I. . . . **Ezio Pinza**, was guest soloist with the Kansas City Philharmonic under **Efrem Kurtz**, Dec. 30-31. The orchestral program included the celebrated **Gillis** Symphony No. 5½.

Americana

(Continued from page 15)

concert tour next season. Mr. Hines is the only bass on the Hurok roster.

Gian-Carlo Menotti was a guest on the Metropolitan Opera News of the Air program on Jan. 3. Mr. Menotti's opera, *The Medium* and the Telephone, will be presented in Europe next summer. . . . **Leonard Bernstein**, conductor, addressed the members of the National Jewish Music Council on Jan. 12 at the Jewish Museum, N. Y., at a meeting where final plans for the fourth annual Jewish Music Festival were made. . . . The **Little Singers of the Wooden Cross**, a French choral group including 30 boys from 9 to 14 years of age, embarked for home recently on the French liner *De Grasse*, after a three-month tour of U. S., Canadian and Cuban cities.

Jarmila Novotna, soprano, returned recently from Europe, where she took the part of a Czech mother in the filming of a motion picture

depicting the plight of Europe's displaced children. . . . Just before Christmas, the Brazilian pianist **Guionar Novaes** was delayed by heavy traffic for nearly an hour in getting from New York City to Newark, where she was scheduled to appear on a broadcast program for the Griffith Music Foundation, with an auditorium audience of 3500 already seated. **Julius Katchen**, young N. J. pianist, who happened to be on hand, saved the day in masterly fashion with an impromptu performance of Cesar Franck's *Prélude, Chorale and Fugue*. Mr. Katchen sailed Dec. 30 on the S. S. America for a concert tour of Europe.

RECITALS

(Continued from page 24)

16th and 17th Century novelties as well as an agreeable group by contemporary British composers. Each singer also presented a solo group with artistry, though it was in their ensemble singing that they proved most interesting. D.

Jacques Abram, Pianist

At his recital in Carnegie Hall on Jan. 9, Jacques Abram showed that he had made considerable strides since his appearance there two years ago on his return from Army service. In that earlier appearance a certain degree of nervous restlessness pervaded his playing but clearly the intervening period has been one of profitable growth.

Once more Mr. Abram proved himself to be a pianist of excellent technical capacities who knows how to lure tone of ingratiating quality from the instrument. On certain occasions his playing seemed to lack a perceptive grasp of the true deeper significance of the music but certainly not in Hindemith's Second Sonata with which his sympathy was fervidly in evidence.

His playing of Bach's Sixth English Suite and the Mozart A Minor Sonata, on the other hand, was marked by a basic lack of a sense of essential style, while the effectiveness of his playing of a Chopin group that included the F Minor Ballade and the *Fantasia-Polonaise* lay in glamorous tonal tints rather than deep feeling. C.

Efrem Zimbalist, Violinist

The third in Efrem Zimbalist's current series of late afternoon recitals in Town Hall covering the history of violin literature was on Jan. 10, with Vladimir Sokoloff again at the piano. The program consisted of four mid-19th century works: Spohr's Concerto in D Minor, Scene de Ballet by Charles de Beriot, the *Vieux-temps Fantasia Appassionata*, and the Mendelssohn Concerto. The recital had a distinctly academic flavor, and might be taken as a survey of the important violin teachers of the period, with the Mendelssohn opus as an example of how to apply to genuine music the techniques set down by the fathers of the German and Franco-Belgian violin methods. Mr. Zimbalist's playing was eminently dependable, as usual. G.

Ivy Improta, pianist, gave a recital at the Town Hall the afternoon of Dec. 17, presenting a program that included Beethoven's Sonata, Op. 109, Schumann's *Faschingschwank* aus Wien, a Brahms group and works by Villa-Lobos, Frutuoso Viana and Albeniz. . . . On the evening of the same day another pianist, **Meta Davis**, who hails from Trinidad and resides in the Bahamas was heard at Times Hall in works by Beethoven, Brahms, Liszt, Chopin, Paderewski, Rachmaninoff and herself. **Joseph Pizzi**, accordion-

ist, appeared in Town Hall on the afternoon of Dec. 28 playing a number of compositions arranged by his teacher, Pietro Frosini, and the first movement of the Mendelssohn Concerto. . . . The Times Hall also sheltered on Jan. 4 a program by **Charles Amato**, a young accordionist, who played works by Sarasate, Smetana, Chopin, Grieg, Sibelius and Liszt in a variety of transcriptions. . . . On the afternoon of Jan. 4 **Carmen Shepperd**, contralto, sang a program ranging through Handel, Brahms, Franck, Georges, Saint-Saëns, Duparc, Duke, Bliss, Rogers and others at the Town Hall.

The Vinaver Chorus repeated its program of Dec. 15 in Times Hall on Jan. 10. The evening embraced a list of works under the headings of Music of the Synagogue, Music of Palestine, The Bible in Music and Music of the Hasidim. Chemjo Vinaver again was the conductor.

Quartet Begins Its Golden Gate Season

Opens 14th Year Playing Mozart, Beethoven, Bloch — Horowitz Gives Recital

SAN FRANCISCO.—The San Francisco String Quartet opened its 14th season Dec. 10 with Corinne Fredericks Lacombe as guest pianist in a stunning performance of Ernest Bloch's Piano Quintet. Mozart's Quartet in B Flat Major (K. 458), and Beethoven's in A, Op. 18 No. 5 were also played by Messrs. Naoum Blinder, Frank Houser, Ferenc Molnar and Boris Blinder who scored the more admirable performance in the Beethoven.

Ten performances by the Ballet Russe de Monte Carlo, under Opera Association auspices, revealed that only in its five top dancers did the company have what it takes to give first class performances. Of the ballets shown here for the first time, *Cirque de Deux* and *Madronos* were outstanding and far superior to *Lola Montez* which had Alexandra Danilova and Frederic Franklin as its sole redeeming feature.

Vladimir Horowitz was the first of the December attractions offered by the Larry Allen Celebrity Series, and he drew an SRO crowd to the Opera House Dec. 3. His most sensational

offering was his own arrangement of Musorgsky's *Pictures at an Exhibition*. His least satisfying, was his Chopin group. Mendelssohn's *Songs Without Words* in B Minor and G Major were played with extraordinary nicety and a beautiful lyric tone. Haydn and Debussy fared less well than did Prokofiev, whose *Toccata Op. 11* completed the program.

Piano programs of distinction were given by Marcus Gordon featuring many modern novelties and by Luis A. Dalgadillo, who played a program of his own compositions on South American folk themes. Barbara Greenlee, a debut recitalist, also avoided the trite and hackneyed in her recital in the Marines Memorial Theater.

Contemporary choral works were presented by the Berkeley Chamber Singers in the Museum of Art, recently, under the direction of Iva Dee Hiatt. Also on the unusual side was the concert of Armenian Folklore presented under the direction of Achod Arzouni in the Marines Memorial Theater.

Fairy tale ballets including *Little Bo-Peep*, *Hansel and Gretel* and an adaptation of the *Bluebird* divertimento directed by Evelyn Wenger introduced her Children's Ballet Theater of San Francisco to a delighted audience of youngsters and parents.

The Boys Town Choir, the Loring Club, and the San Francisco Dance League (modern dance exponents) pleased their respective audiences, as did Josef Marais and Miranda, folk song specialists, presented by Macgurn & Anthony in the Marines Memorial Theater.

No less than five performances of Handel's *Messiah*, one of them in the Opera House by the Unruh Philharmonic Chorus, and one of Bach's Christmas Oratorios, by the Municipal Chorus, marked the preholiday musical fare.

MARJORY M. FISHER

Chapple Appointed To University Post

Stanley Chapple, conductor and lecturer, has been appointed director of the music department of the University of Washington in Seattle. His duties will include the organization and conducting of summer festivals of American music. These activities will necessitate Mr. Chapple's resignation as Dean of the Berkshire Music Center and assistant to Serge Koussevitzky.

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New Music Reviews

For Piano

Jacobson Makes Two Piano Version Of Vaughan Williams Fantasia

A MOST welcome addition to the rapidly growing library of contemporary orchestral works in two piano transcriptions is Maurice Jacobson's arrangement of the Fantasia on a Theme by Thomas Tallis by Vaughan Williams, published in London by J. Curwen & Sons, Ltd. and available in New York from G. Schirmer, Inc. In the 19th century composers made a habit of issuing their orchestral works in duet or two piano form for purposes of study and amateur performance at home. Brahms arranged many of his works himself; Debussy issued a piano duet version of his Quartet; Franck and Liszt, to mention only two additional examples, also made piano reductions of their scores. One wishes that 20th century music could also be arranged for duet or two pianos as it comes out in orchestral or chamber form. Hindemith is one leading contemporary composer who has taken the time to arrange some of his major scores.

The Fantasia of Vaughan Williams was conceived for a double string orchestra, and naturally the work in the new medium lacks the magical sonorities of the orchestral score. But Mr. Jacobson has wisely kept his arrangement sufficiently light in texture so that the pianists can approximate the richness and nuances of the original. Both for concert use and for home enjoyment this arrangement should find an eager reception. S.

Reviews in Brief

Roundelay, by June Hopson Nichols, G. Schirmer. An attractive composition of immediate effectiveness, of medium difficulty. (\$1, second copy included).

The Bailiff's Daughter, by Anis Fuleihan, C. Fischer. A knowingly made transcription of an appealing English ballad. Only moderately difficult. (\$1, second copy included).

The Toy Doll, by Ernest Harry Adams, Schmidt. A graceful valse burlesque prefaced by eight measures that suggest the winding up of the doll. (60c, single copy).

Laughing Pianos, by Irving Schlein, Mills. A persistently hard-driving piece of rapid chords and scale figures, of semi-popular effect. (\$1 for two copies).

Useful New Teaching Pieces From Schroeder and Gunther

THE firm of Schroeder and Gunther has just issued a sheaf of new material by composers who have proven themselves adept in writing effectively for pupils in the earlier

grades. There is a jolly little piece by T. Robin MacLachlan entitled Sunny Jim, which offers useful practice in the alternating of the hands (30c); Eric Steiner has a Capriccio with prevailingly syncopated rhythm (40c) and a Zigzag introducing grace notes, short chromatic scale passages and dotted note effects (30c); and Mark Nevin has three pieces, Chords on Parade, consisting for the most part of alternating staccato chords in the right hand and single notes in the left, Piccolo Pete, a very-first piece with words, working up and down from middle C (30c), and Ripples, dealing mainly with rapid finger passage work in the right hand and staccato chords in the left.

In Graceful Rhythm by Maude Lafferty is an easy study in the waltz spirit and The Inchworm by the same composer is a sharply defined little polka that should be a good help in reading above the staff (30c each). Jean Williams has two pieces somewhat more difficult than any of these, a Mariner's Song that not only is melodically attractive but affords excellent practice in reading and in chord playing, and Street Parade, in quick time, which introduces a basso ostinato and, with its triplets and dotted note groups, should cultivate an alert rhythmic sense (40c each).

Reviews in Brief

Books 2 and 3 of the Clayton F. Summy Co.'s series of For Me and My Piano albums contain already published material of established usefulness by Dorothy Gaynor Blake, Bernice Frost, Berenice Benson Bentley, Stanford King, N. Louise Wright, Myra Adler, Florence Goodrich, Hazel Cobb, Bernard Barnes, Genevieve Lake, Lee Pattison, Dent Mowrey and others. (75¢ each). Other Summy publications in this class are Jack in the Box by L. Leslie Loth (50¢), Pinwheels by Bill Gillock (40¢), and Three Preludes by Irene Rodgers, A Winter Landscape, An Autumn Scene and Sunset in the Hills (30¢ each).

For Solo Voice

Arne's Shakespeare Songs Collected by Music Press

THE first volume of two devoted to Thomas Arne's Songs to the Plays of Shakespeare has now been released by Music Press, Inc., and a perusal of its contents is a rewarding experience. They have been edited by Philip L. Miller in settings for medium voice and piano and he has sought to make as few changes from the earliest available editions as is feasible in offering them with piano

accompaniments replacing the original accompaniments written for groups of instruments. In those cases where the accompaniment found in the old editions has been deemed too thin to be suitable for concert performances of the song, notably in Orpheus with His Lute, the editor has added the necessary harmonies, but in the musical spirit of the time.

There is something so fluent and spontaneous in this music of the outstanding English composer of the 18th century that one deplores anew that it was his misfortune to be one of those overshadowed, as Mr. Miller notes, by the towering figure of Handel. The six songs contained in this first Arne volume are, While You Here Do Snoring Lie, and Where the Bee Sucks, from The Tempest; Orpheus with His Lute, from Henry VIII; and Under the Greenwood Tree, Blow, Thou Winter Wind, and Hy-men's Song, from As You Like It. While all were written as incidental music to the Shakespeare plays concerned, it is contended here, and surely rightfully, that their real place is the concert hall or the drawing-room. (\$1.50.) C.

Reviews in Brief

Oh, Thou Cooling Shade (Ombra mai fu), the Largo from Handel's Xerxes in a new edition by Nelson Eddy, C. Fischer. This discerningly made arrangement with piano or organ accompaniment is supplied with both secular and sacred words by Mr. Eddy. In two keys, for high and low voice. (50c.)

Four Songs by Louise Vairin, poems by Lily Strickland, Elkan-Vogel. Miss Strickland, much better known as a composer, here shows herself to be an adept writer of poetic lyrics and Miss Vairin has supplied settings of musical charm. Springtime, with the elaborate sweep of its accompaniment, breathes forth a joyous exultation. Oh, Sweet Be Your Slumber is a graceful little lullaby, while Here in the Garden, Beloved, and Roses Remind Me are appealingly expressive love songs. (50c, each.)

Sky-Rider, by John Sacco, C. Fischer. An ode to an airplane in affectionately colloquial language by Katherine Beasley in a felicitous setting with a sharply defined rhythmic accompaniment. An excellent song for a man singer. For high and low voice. (60c.)

Carioca Album of Brazilian Songs by Sylvio Flory, Marks. A collection of twelve songs in characteristic rhythms and melodic idioms, including sambas, fox trots, waltzes, a modinha, and a march, besides a hymn. The Portuguese lyrics are by Ceicao Barreto and the English texts, by Carol R. Wood and Albert Gamse. The songs in this musical salute to the people of Rio de Janeiro are necessarily semi-popular in style. (\$1.)

Wind and Girl, by Vera Eakin, G. Schirmer. An ode to the wind by Rosemary Cobham in an elaborate and brilliantly developed musical setting. For medium voice. (50c.) C.

Miscellaneous

Music for Recorders In New Collections

Sonata in F by Elias Broennemuller, for alto recorder or flute and continuo (harpsichord or piano with viola da gamba or cello ad libitum), arranged by Erich Katz (75c). Recorder Consort (Book I) Erich Katz, for a trio of recorders (soprano I and II and alto, or soprano, alto and tenor) comprising pieces by Johnson, Byrd, Farnaby, Peerson and unknown composers (75c). Two Pieces by Mozart, Canon and Minuetto, for two alto recorders and one tenor recorder, arranged by George Hunter (50c). Fantasia No. 3 by Henry Purcell,



Ralph Vaughan Williams



John Sacco

adapted by George Hunter for soprano, alto and tenor recorders (50c). E. C. Schirmer. More delectable music in the Earle Court Repertory.

Reviews in Brief

Alpine Dance Suite, for octet of recorders, viola da Gamba or cello, and harpsichord, spinet or piano, arranged by Franz Wasner, G. Schirmer. A suite of charming folk dances in an authoritative arrangement for ensemble playing, embracing a Styrian March, a Ländler from Upper Austria, an Alpine Waltz, and a Schottische, a Bridal Dance and a Polka from Styria. (Score and parts, \$3.)

Ayres by the Lutenists (Jacobean Consort Book, No. 5), London: Schott. (New York: Associated). A set of lovely old English songs by John Dowland, Thomas Forde, Francis Pilkington and Thomas Campian, essentially Jacobean in style although Elizabethan in point of date, arranged by Edgar H. Hunt for solo recorder (descant or tenor) or voice and piano, or for a quartet of recorders, with or without piano accompaniment. (75¢.)

Sonata in C, for alto recorder, by Jean Baptiste Loeillet, with accompaniment for harpsichord or piano realized from the original figured bass by Edith Weiss-Mann (75¢): The Bashful Thames, from The Yorkshire Feast Song for solo tenor and three recorders, with accompaniment similarly devised by Edith Weiss-Mann (60¢). Suite, for alto recorder, by Johann Christian Schickhardt, with piano or harpsichord accompaniment (90¢), and Sonatas 1 and 2, by Roberto Valentini (18th century), for alto recorder, with accompaniment, edited by Irmgard Lehrer (\$1.25), E. C. Schirmer. Valuable additions to the publisher's Earle Court Repertory for Recorder series. C.

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Records

BACH Concerto in D Minor for Two Violins and Orchestra. Both solo parts played by Jascha Heifetz with the RCA Victor Chamber Orchestra, Franz Waxman, conductor. (RCA Victor, M/DM 1136, 2 discs.)

Rather like a double exposure film is this novel experiment where the same soloist played both violin parts and they are later dubbed in with orchestra. This was done to ensure equality of tone, volume, style and tempo and is successful, if you don't mind the somewhat artificial idea. Dual role movies have the same freakish flavor as would, perhaps, Siamese twins. At any rate, the playing is very beautiful, and the performance is neatly accomplished without inaccuracy. Knowing the circumstances, one is inclined to be a bit captious about the cool order of the performance and to wish for a little "give" here and there. Even so, the slow movement is particularly lovely. Mr. Heifetz's virtuosity is not only on display but his memory, in order to repeat in the second violin part the same inflections, and phrasing of the first. It must have been both taxing and amusing to do. The orchestra gives faithful accompaniment, well graduated in tonal scale. Q.

MAHLER, Symphony No. 5 in C Sharp Minor, New York Philharmonic-Symphony, Bruno Walter conductor. (Columbia, MM 718, 8 discs.)

Not merely Mahlerites (who are increasing in number from year to year, thanks to Mr. Walter and other courageous interpreters) but all music lovers will rejoice in this superb performance. The Philharmonic-Symphony can play as well as any orchestra in the world when it is wholeheartedly devoted to its leader, as it obviously is in this case. The intensity and finely-grained tone of the strings in the Adagietto remind one of the Vienna Philharmonic in the



Jascha Heifetz Jascha Heifetz

SOLOISTS IN BACH DOUBLE CONCERTO

palmy days when it made the historic recording of *Das Lied von der Erde* under Mr. Walter. And the work of the Philharmonic-Symphony brass section in this performance is a constant delight, especially to those who realize its prodigious feats of virtuosity. Not even the most fearsome horn parts of Richard Strauss surpass Mahler's demands in this department.

But it seems almost like sacrilege to discuss technical matters *per se*, in view of the loftiness and beauty of Mr. Walter's conception of this masterpiece. All too often, the magic of a living performance stubbornly refuses to be entombed in wax. But in this case (as in the case of *Das Lied von der Erde*, though not quite so vividly) the passionate urgency of Mahler's music and its constant dramatic play of color and dynamics seem to leap from the machine. The engineers have done their finest work in capturing the enormous range of pitch, intensity and quality. R. S.

TCHAIKOVSKY, Songs by Irra Petina, with orchestra conducted by Walter Hendl. (Columbia, MM 712, 3 discs.)

One is an aria—Liza's from *Pique Dame* and the others, all with English titles, are *It Was Early Spring*, *Where Dancing Was Loudest*, *Green Grass*, *I Wish*, *In This Moonlight*



Irra Petina Morton Gould

Night, Don't Doubt Me, Dear, Whether by Day and the inevitable None But the Lonely Heart. Several have been arranged by Hershey Kay. Miss Petina sings them all in her native Russian but has made translations which are printed on the album cover. She is designated as a soprano for the purposes of the album and, indeed, stretches her mezzo voice altitudinously in several of the songs. In others it has some velvet and the necessary pathos to deal with Tchaikovsky's woeful burden. Still, Miss Petina is happier in the lyrics which suffer less—in the *Whether By Day*, *In This Moonlight* and *It Was Early Spring*. Q.

CHOPIN, Twelve Etudes, Op. 10; Twelve Etudes, Op. 25; Three Nouvelles Etudes, Alexander Brailowsky, pianist. (RCA Victor, DM 1171, 8 discs.)

It was high time that we had another set of Chopin Etudes (not to speak of the fact that the earlier ones are difficult or impossible to obtain these days) and Alexander Brailowsky was a natural choice to record them. He has given several complete Chopin cycles and although he may not seem an ideal Chopin interpreter to everyone, after all, who is? The

elusiveness and subtle contradictions of Chopin's music are part of its magic.

Curiously, the heroic Etudes are the most satisfying performances in this recording. Both the C Minor Etude of Op. 10 (the Revolutionary) and the C Minor Etude of Op. 25 (the Ocean) are magnificently played and recorded with unusual fidelity. Changes of touch, pedal colorings and accents emerge faultlessly. But in the three exquisite posthumous Etudes, and in such poems as the Etude in E Flat Minor, Op. 10, Mr. Brailowsky's playing is disappointingly colorless and matter-of-fact. He has done them far more persuasively in concerts.



Alexander Brailowsky Otto Klemperer

From a technical standpoint, the playing of all the etudes is notably clear. Perhaps the artist wished to lay emphasis upon the pedagogical side of the compositions and forbade himself liberties he might have taken in a concert performance of the same works as tone poems. Only in one or two instances (the Etude in C Sharp Minor, Op. 10, being the most notable) has he been carried away by bravura into an exaggerated tempo which makes balance and absolute distinctness impossible.

Pianists and other musicians will have a delightful time arguing about the merits of this particular interpretation or that. As a whole, this recording is musically as well as virtuosically impressive. And RCA Victor's engineers deserve special congratulation for their accuracy and skill. R. S.

BACH, Brandenburg Concerto No. 4 in G, Pro Musica Orchestra, Otto Klemperer conducting. (Vox, 2 discs.)

A vigorous performance, ranking with the best available on records. Mr. Klemperer, once he has set his teeth in a tempo, never relinquishes it, yet the rhythm is flexible and the

phrasing a marvel of distinctness and logic. The excellent solo players should have been listed. Emanuel Winternitz' program notes are the best which this reviewer has yet encountered in any album from any company. This is a recording which no one should miss. R. S.

RESPIGHI, Symphonic Poem, Feste Romane (Roman Festivals), Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia, MM 707, 3 discs.)

If the Philadelphia Orchestra is kept in existence to provide luscious and expensive sounds, the new recording of *Feste Romane* serves its purpose well, for Mr. Ormandy has obviously taken pains to produce an unblemished and sumptuous performance. If the quality of the music the orchestra plays and records is a matter of importance, this album must be reckoned one of the least of its achievements. Strip away the orchestration of *Feste Romane* and nothing is left but a pastiche of impoverished musical clichés, with neither the impressionistic poetry of *The Fountains of Rome* or the mock-heroic rhetoric of *The Pines of Rome* to recommend them. Respighi's works have to be exhumed with extreme caution, and the resurrection of *Feste Romane* can only be described as rash. C. S.

FRENCH OPERATIC ARIAS, by Pergolesi, Monsigny, Grétry, and Doulain, sung by Maggie Teyte, soprano, accompanied by the RCA Victor Orchestra, Jean Paul Morel conducting. (RCA Victor, MO 1169, 3 discs.)

All too little is heard of 18th century French and Italian opéra comique on this side of the ocean, and Miss Teyte sings these charming airs with admirable poise. The most beautiful is the aria *Adieu, chère Louise*, from Monsigny's *Le Déserteur*, in which young singers can enjoy a splendid lesson in phrasing from Miss Teyte. Mr. Morel and the orchestra deserve a special word of praise for their accompaniments. R. S.

MORTON GOULD SHOWCASE. With his orchestra the gifted composer-conductor has played countless orchestral tricks on such old favorites as *Begin the Beguine*, *Two Guitars*, *The Peanut Vendor*, etc. Strictly for his fans. (Columbia M-7577, 4 discs.)

LEONCAVALLO, *Pagliacci*, *Balabella*, *Borro*, *Mefistofele*, *L'altra notte*, Licia Albanese, soprano, with RCA Victor Orchestra, Frieder Weissmann conducting. (RCA Victor, 9848.)

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OPERAS

(Continued from page 12)

Sved was an impressively evil Scarpia. Lorenzo Alvary, as Angelotti, was in notably fine voice; one felt that the role was considerably too meagre for such a singer, even though his acting was a bit stiff. G.

Barber of Seville, Jan. 7

The third performance of The Barber of Seville was the first in the subscription series and marked the return of Lily Pons to the role of Rosina as well as Claramae Turner's first Berta. Although the remainder of the cast had been heard in one or the other of the previous benefit performances, we were enabled to observe Giuseppe Valdengo for the first time in the title role, and it was the young baritone's impersonation which aroused the keenest interest. He sang with flexibility and beautiful tone after the initial Largo al Factotum. This proved disappointing in a lack of projection and a muffled throaty tone which we have not heard before from him. It may be that he is not as much at home in comedy as in tragedy. Certainly the Figaro seemed to have less bounce and incisiveness than many another on this stage, although suavity and some



Felix Knight, who sang Almaviva

Lily Pons, who sang Rosina

grace were apparent. Mr. Valdengo's interpretation of the character appeared contrived rather than felt. For example, he occasionally gave a little skip which seemed an afterthought and a device to create the impression of buoyancy instead of a genuine embodiment of the mischievous entrepreneur.

Miss Pons looked ravishing in her Valentina costumes. In ensembles she occasionally could not be heard over the prevailing masculine tonal barrage, but she sang her interpolated aria in the Lesson Scene with great delicacy, accuracy and charm. This was "La fauvette avec ses petits" from Grétry's Zémire et Azor, which Frank La

Forge has revised for the soprano's concert programs. Miss Turner's Berta was comic if a trifle shrill. The part seems high for her. Mr. Knight made a better than average Almaviva in appearance and action, and refreshingly did not overdo the drunken scene. His voice, though not large, was clear, round and smooth and his florid passages were cleanly executed for the most part. Giacomo Vaghi as Don Basilio is another who thoughtfully refrained from excess of clowning, which left Salvatore Baccaloni to walk off with the dubious honors of chief caricaturist. Smaller roles were sung by Anthony Marlowe and John Baker. Ludwig Burgstaller's stiff-kneed servant is one of the genuinely funny aspects of the production. Pietro Cimara conducted with consideration for the balance and volume of the voices. Q.

Un Ballo in Maschera, Jan. 8

The fourth performance of Verdi's Bostonian-Swedish opera was conducted by Fritz Busch, who had been prevented by illness from taking charge of it on the opening night and at subsequent repetitions. The firm authority of Mr. Busch's bat persuaded the orchestra to play more cohesively than it has most of the time this season, but by the second act the conductor seemed to have lost interest in the singers. At the end of Stella Roman's aria in the gibbet scene Mr. Busch ruined the effect of her final cadence by refusing to wait for her to resolve the next to last note before bringing the orchestra in on the final chord. He behaved similarly toward Jussi Bjoerling at an important moment in the love duet. Neither singer merited his impatience, for Miss Roman sang beautifully all evening, fully restoring the faith in her gifts which had begun to waver in the face of persistently faulty vocalism earlier in the season, and Mr. Bjoerling, in his first Riccardo of the year, was in superb form, even when a slippery spot on the stage nearly gave him a tumble in the love scene. Nicola Moscona, also a newcomer to this year's cast, brought to the sinister music of Samuel an authority it lacked until he took it over. Others in the cast were Margaret Harshaw, Pierrette Alarie, Leonard Warren, John Baker, Lorenzo Alvary, Leslie Chabay and Lodovico Oliviero. C. S.

Der Rosenkavalier, Jan. 9

With Fritz Busch conducting Der Rosenkavalier for the first time this season, the third performance of Strauss's genial masterpiece provided a full and uninterrupted evening of aural delight. A rare spirit of ensemble work permeated the presentation and served to emphasize again the importance of the conductor.

Except in three roles, an identical cast appeared. Jarmila Novatna's first Octavian of the season was endowed with rich tones and superb diction. The Annina of Martha Lipton, also a season's first performance, was a striking characterization of scheming intrigue as well as vocal charm. Paula Lenchner made her first appearance as the 2nd orphan. Others in the familiar cast included, Irene Jessner, Eleanor Steber and a highly enthused Emanuel List. J.

Rigolette, Jan. 10

Two substitutions brought an unexpected touch of novelty to the cast of the season's second Rigolette on Jan. 10. Mimi Benzell replaced Lily Pons as Gilda and Jussi Bjoerling was heard as the Duke instead of Jan Peerce. Lucille Browning as Madalena and Giacomo Vaghi as Sparafucile made their first appearances this season in those roles.

Leonard Warren was again the hero of the occasion. His Rigolette has grown into a psychological portrait worthy of ranking with some of the great jesters of the Metropolitan's history. Vocally his performance was

superb, though his occasional difficulty with half voice in pianissimo phrases indicated that he may be forcing and thickening his splendid voice. The abject terror inspired by Monterone's curse, the sadness of the Deh non parlare al misero and the savagery of the Cortigiani revealed Mr. Warren at his best as a singing actor.

Mr. Bjoerling's performance was a joy from beginning to end. His vitality of tone and phrasing made even the inferior arias exciting. Miss Benzell was a visually appealing Gilda. The beauty of her voice in some phrases served to emphasize the faulty production and signs of physical effort which detract from the effectiveness of her singing. On her exit in the garden scene, one was not quite sure whether a trill or a tremolo was intended. Both Miss Browning and Mr. Vaghi sang well, though their performances seldom rose above routine levels. (Incidentally, the table dusting and chair cleaning of Sparafucile in the last scene is deplorable stage business, since it distracts attention from the singers and obtrudes trivial element into the tragic action). The other singers in the cast were again Evelyn Sachs, Kenneth Schon, John Baker, Anthony Marlowe, Clifford Harvuot, Inge Manski and Irene Jordan. Pietro Cimara emphasized the blood and thunder of the score, but he conducted with considerable care for detail as well as enthusiasm. R. S.

Louise, Jan. 10

Charpentier's Louise was given its third representation on the afternoon of Jan. 10. Except for Jerome Hines, who sang the part of the First Philosopher in place of Lorenzo Alvary, the principals remained the same as in previous performances: Dorothy Kirsten as Louise, Raoul Jobin as Julien, Margaret Harshaw as The Mother and John Brownlee as The Father. Louis Fourestier again conducted. K.

Cloe Elmo Recovering

After a minor operation which forced her to cancel several weeks engagements, Cloe Elmo, Metropolitan Opera mezzosoprano, is recovering rapidly. She will be able to resume singing very soon.

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Teachers Convene

(Continued from page 31)

said, "is not as good as it will be; but it is better than you think." We should hear more of it, he continued. And we should not indulge our artistic immaturity in insisting on hearing only the masterpieces.

"France used to be the Mecca for South American performers and composers. Now they come to the United States to make their reputations." The existence of symphony orchestras in South America now is uncertain. Opera is their main musical fare. Not enough of our concert artists play in South America, Copland observed.

Copland divides the Latin and South American countries into four groups of progressively lessening musical activity, with Brazil, Argentina, Cuba and Mexico heading the list. Most of the young composers in Brazil, he said, are "twelve-toners" and we can expect to hear a lot of 12-tone music from them in the future. Argentina, Copland claimed, should take a forward position in American music within 10 to 20 years.

Composer Henry Cowell presided as chairman of the meeting which drew a large crowd into a too small room. The members of the discussion panel, in addition to Cowell and Copland, were composer David Van Vactor; Gilbert Chase, author of *The Music of Spain*; Nicolas Slonimsky, critic, composer and author of *Music of Latin America*; and Charles Seeger, head of the music division of the Pan-American Union.

The discussion centered around the influence of Latin-American music on composers in the U. S., with Carleton Sprague Smith leading the talk. Mr. Copland, assisted by Lukas Foss, the Boston Symphony's pianist, performed his own Danson Cubano. Mr. Slonimsky played a Latin-flavored piece by Gottschalk, who was born in New Orleans in 1829.

Elsewhere on the same day (Wednesday) there were sectional meetings offering special speakers on School Music, Organ and Choral Music, with discussions after each talk.

Chairman of the School Music session was Helen M. Hosmer, of the Crane School of Music, Potsdam, N. Y. The Newton (Mass.) High School Glee Club presented a program under the direction of James H. Remley. The speaker was Luther Richman, State Supervisor of Music, Richmond, and president of the Music Educators National Conference. In his talk, titled *Common Denominators in Music Education for Classroom and Studio*, he placed special emphasis on cooperation between public school and private teachers.

The members of the discussion group were: Wilfred Bain, University of Indiana; Arnold Clair, Rhode Island State Teachers College; Frederick W. Crumb, President, State Teachers College, Potsdam, N. Y.; Hummell Fishburn, Pennsylvania State Teachers College; Russell V. Morgan, Board of Education, Cleveland; Homer Mowe, vice-president, NATS; Lyman Owen, Superintendent of Schools, Haverhill, Mass.; Augustus D. Zanzig, Board of Education, Brookline, Mass.

Rowland W. Dunham, of the University of Colorado, was the chairman of the meeting on Organ and Choral Music. Dr. Archibald T. Davison, professor in the Department of Music, Harvard University, talked on *Church Music and Reality*. Dr. Davison made special note of the poor quality of much of the music played today in Protestant churches and observed that if it were submitted to the scrutiny of professional critics, about 90 per cent of it would not remain in the repertoire.

At the same session, Donald B.



William Kroll

Boris Goldovsky

Gammons, Director of Music of The Groton School, spoke on *Modern Trends in Organ Tonal Design*.

The Wednesday sessions also included the meeting of the Council of State and Local Presidents under the chairmanship of Edith Lucille Robbins of Lincoln, Neb. Two general subjects were discussed by groups of speakers: Plans for National Music Week, and Problems of the Private Teacher. J.W.R.

Kroll Quartet Gives Premiere

Climax of the week was the banquet on New Year's night at which Dr. Koussevitzky was the speaker and music was played by the Walden Quartet. Among musical highlights was the Cambridge concert by the Kroll Quartet, which played the world premiere of Ross Lee Finney's Quartet No. 4 as well as works by Beethoven and Ravel. Boris Goldovsky directed a program by the opera department of the New England Conservatory in Jordan Hall on Friday evening and at the same time E. Power Biggs gave an organ recital in Harvard's Memorial Chapel.

A new group was founded during the week: the American String Teachers Association, with Duane Haskell as president. Among the organizations meeting simultaneously, one of the liveliest was the American Symphony Orchestra League over which Mrs. William Arms Fisher presided. It was pointed out that there are from 50 to 60 orchestras of all magnitudes in New England alone. Problems of the smaller orchestras were threshed out informally.

Another group which boasted large representation was the National Music Council, with 30 of its 40 member organizations accounted for. Participation in UNESCO was the chief topic. The National Guild of Piano Teachers had an especially stimulating luncheon session with Edwin Hughes of New York as toastmaster.

Schlee Named Director Of Universal Edition

Jella Hertzka, since 1932 the head of the executive committee of the Universal Edition, of Vienna, has appointed Alfred Schlee director of the foreign business interests of the noted music publishing firm. The Universal Edition had been expropriated by the Nazis but its rights and properties were to a great extent restored as a result of a decree of the Austrian Economic Ministry in November, 1946. The representatives of the Universal Edition are the Associated Music Publishers, Inc., in New York, Georges Vriamont, in Brussels, Schott's Sons, in Mainz, Amphion, in Paris, Carisch, in Milan, and Jecklin, in Zurich.

San Francisco Institute To Train Veterans Under GI Bill

Approval for the training of veterans under the GI Bill of Rights has been granted the Music and Arts Institute of San Francisco effective Dec. 15, 1947 in an official notice received by Ross McKee, director of the Institute, from the State Department of Education.

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War and Peace

(Continued from page 5)

portant achievements and tendencies of the composer are united. The subtlest lyricism of Romeo and Juliet, the realism and breadth of Semyon Kotko, the epic sweep and colour of Alexander Nevsky, the psychological acuteness of The Gambler are synthesized in new and many faceted relations. . . . War and Peace continues in new artistic and stylistic forms the development of Russian classical opera, mingling the basic trends of Russian operatic art. It combines the contents of the historical operas of Glinka, Borodin and Musorgsky with those of the lyrical and psychological operas of Tchaikovsky and Rachmaninoff. . . . Resorting to artistic analogies you might say that the action begins in the Olegin sphere, then passes over to the sphere of Pique Dame and ends in the realm of Glinka, Musorgsky and Borodin. . . .

"The tremendous difficulties in constructing a libretto for War and Peace are for the most part successfully overcome. The first scene (Natasha's dreams and the awakening of Prince Andre's emotions) is exceptionally well conceived and carried out. Everything here is subordinate to the general mood. The effective second scene (the ball in the home of the old-time aristocrat) successfully carries on the action. The dramatic impulse is well expressed in the third scene, the fourth and fifth are composed with an excellent sense of style. . . . The eighth scene (at Borodino) is finely constructed; the ninth (Napoleon on the Sche-

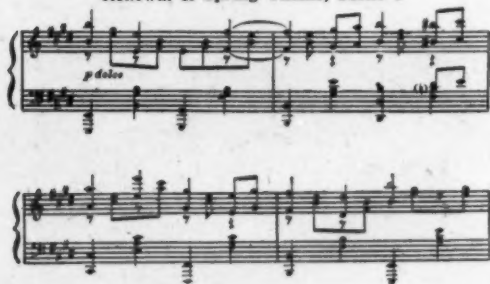
Theme of the Old Prince, Scene 3



vardinsky redoubt) and the tenth (the burning of Moscow) reveal dramatic power, even though the latter episode is rather overburdened with disconnected effects of local color. . . . The twelfth scene (the retreat of the French along the Smolensky road and the entry of Kutuzov) display the composer's sensitivity in creating pictures filled with epic happenings and great throngs of people. . . .

"We must say frankly that excessive fidelity to Tolstoy's text sometimes works harm to the opera, for the authors of the libretto frequently place in the mouths of the characters separate

Renewal of Spring Theme, Scene 1



Song of Suvaroff, Scene 8



operatic work. The closer we study War and Peace the more musical values we discover. . . .

Nevertheless, says this critic "Tolstoy's conception is fundamentally altered in Prokofiev's opera and unfortunate, impoverished. . . . Where does the composer place his main interest? Undoubtedly the picture of Natasha occupies the center of the first part of the work. This is clear both from the quantity of music given her. . . . The first 11 scenes which are devoted mainly to Natasha and her love for Andre appear to me to be inspired by a poetic lyricism; they are filled with a singability extremely rare for the composer. Here we find subtly intimate poetry, profoundly human in its character, clearly and fluently expressed. In many of the other scenes, moreover, we find arioso passages assigned to Natasha, which are filled with profound beauty. . . . they provide convincing proof of Prokofiev's skill in elaborating a human portrait.

"Natasha's music, however, represents in my opinion only half of Tolstoy's character.

Natasha's Theme, Scene 1



phrases and other passages from the purely descriptive parts of the novel. To some degree this represents a distinct failing, for characters lose their individuality and the text itself sounds heavy, the words becoming unsingable and are ill-mated to the melody. . . .

"The leading motives of the opera are carried in equal proportion by the voices and the orchestra. . . . The most important themes are crystallized in the orchestra and . . . in their orchestral form the expressions are more completely realized than when they are given to the vocal parts, where they often transcend the range of the human voice. . . ."

"Even Prokofiev's errors in this work are instructive", remarks A. Shaverdyan in his rather less enthusiastic article in Soviet Music. "The valuable feature of Prokofiev's creation in his constant and positive struggle for high quality and originality. . . . In War and Peace we discover new features in his style. These features are elements of cantilena which have appeared before in Prokofiev's work but only in an embryonic state; also, elements of structural finish and balance new to the composer's



F. Andrukovich as Anatol, V. Runovsky as Dolochoff, and I. Leniva as Matresha

In Prokofiev this fragile, tender woman becomes a kind of sister of Cinderella in the same composer's ballet. Can she carry on her

Chorus of Partisans, Scene 12



Theme of Karataieff, Scene 10



shoulders the weight of the whole first part of this epic work? Perhaps the hero of the opera, after all, is Andre. . . . But the frail 'peace' of the opera is a poor substitute for Tolstoy's full-blooded and epic peace. . . .

"The musical structure of the opera as a whole is not equalized. . . . The cleavage between the first and second parts seems mechanical. . . . Kutuzov and Denisov are weakly drawn; the people are shown for the most part through the treatment of soldiers' songs. Generalized portraits of the people are lacking. . . . In this opera there are too many small touches operating to the detriment of the most important features. The composer has no time to dwell on basic things and to remain sufficiently occupied with his heroes and their emotions. He strives to do too much.

"It has been the custom to regard Prokofiev as a pupil of Musorgsky. He is, however, closer to the Musorgsky who composed The Wedding than to the creator of Boris and Khovantchina". . . .

Love Theme of Prince Andrei in the Overture



Music in Italy

(Continued from page 7)

at La Scala, with a small audience seated on the stage. Here Labroca has been inspired by the venture of the Hamburg Opera House which was destroyed during the war, and could therefore only give these small operas in this way.

The season will commence directly after the main Scala season, and will present operas of Monteverdi, Vecchi, Vivaldi, Scarlatti, Falla and Stravinsky. In March there are plans to give Verdi's opera, La Battaglia di Legnano—a work having associations with the Risorgimento.

Further ahead plans are being made for festive celebrations connected with

the Holy year, in 1950, and the 50th anniversary of Verdi's death in 1951.

Taking a general view of the vast activity of contemporary Italian composers, there would seem to be three main schools; the contemporary composers of the older generation of whom Pizzetti and Malipiero are the main representatives (Casella, who died last year has still many interesting works not yet known abroad, notably his Paganiniana); composers of operas such as Alfano who still follow the tradition of Puccini; and the younger school of whom the main representatives are Luigi Dallapiccola in Florence, Geofredo Petrassi in Rome and Ghedini in Turin.

Dallapiccola has in recent years adopted the twelve-tone system of Schoenberg—one of the solitary in-

stances of a foreign influence in Italian contemporary music. Undoubtedly he uses this system in a style all his own, and his new opera Il Prigioniero based on the tale of Villiers de l'Isle Adam, La Torture par l'Espérance, is a most sensitive work with wonderful declamatory passages and big violent choruses. There is question of its production at La Scala during the 1948-49 season.

Another example of twelve-tone Italian music is the opera L'Incubo by Riccardo Nielsen based on a tale of Petrus Borel (The Nightmare). Petrassi is writing an opera on a libretto of Cervantes to be called "La Ruffiana." Other composers worth watching are Roberto Lupi, the head of a school known as the Gravitationists, Luigi Cortese, composer of an oratorio

David, conducted by Alberto Erede at Genoa, and Guido Turchi, a pupil of Petrassi, whose chamber works include a Trio for Flute, Clarinet and Viola and Invettiva for two pianos, female choir and nine instruments.

Conductor to Be Senator

MILAN

ARTURO Toscanini is among the five Italians President Enrico de Nicola will name to the Italian senate, according to the newspaper *Milano Sera*. The almost completed constitution gives the president authority to appoint five Italians who have made Italy famous in the fields of science, sociology, arts and letters as life members of the Senate.



WELCOME HOME

Artur Rubinstein, on left, with Mrs. Rubinstein and their two children, Eva and Paul, arriving in New York aboard the Mauretania after the pianist's first European tour since the war

FESTIVE ARTISTS

(On Right) Maryla Jonas, pianist, with Rufino Tamayo, the Mexican painter, celebrating the New Year somewhere in New York



HOW MELCHIOR MAKES MOVIES

(On left) The Lauritz Melchior are shown on the MGM lot during the filming of 'Luxury Liner', with Viktor Fuchs, Hollywood singing teacher. Mr. Melchior is in costume as Radames



ANOTHER CHRISTMAS PARTY

Leonard Warren (left), Frank Chapman and Winifred Heidt discuss plans for the Artists' Christmas Party staged by AGMA at the Metropolitan Opera House



SENTIMENTAL AUTOGRAPH

Mona Paulee, mezzo-soprano, signs the old Metropolitan curtain which now hangs in the Riverside Inn, Riverside, Calif.



MALKO IN DENMARK

Nicolai Malko, conductor, with Mrs. Malko and Knudage Riisager (center), Danish composer, on the grounds of the radio station at Copenhagen, Denmark



TWO YOUNG MEN WITH A HORN

Leonard Pennario, pianist, learns something about the trumpet from Harry James (with horn) during a Christmas broadcast on which both were guest artists

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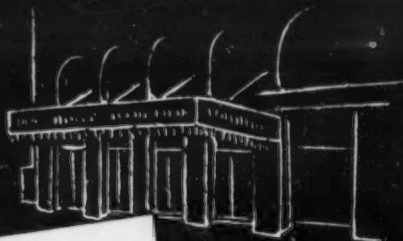
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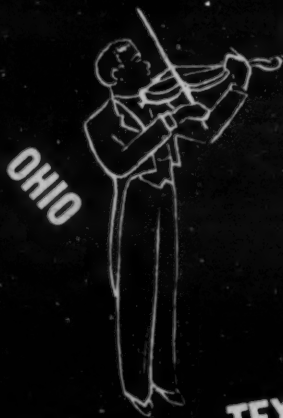
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